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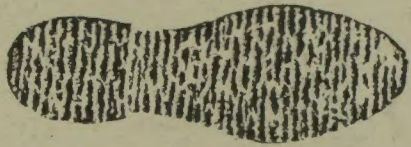
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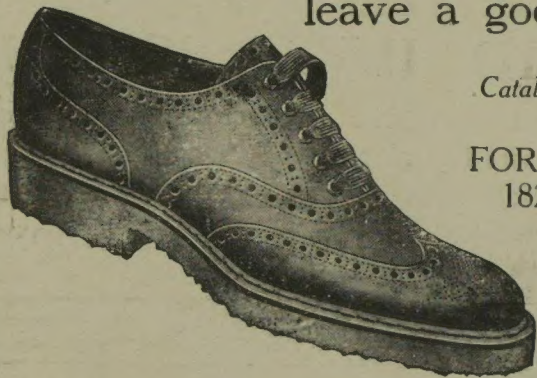
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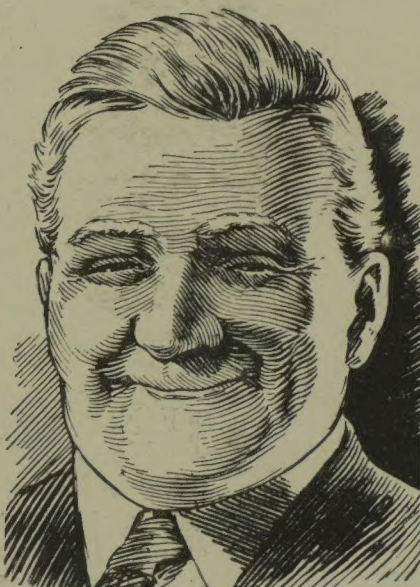


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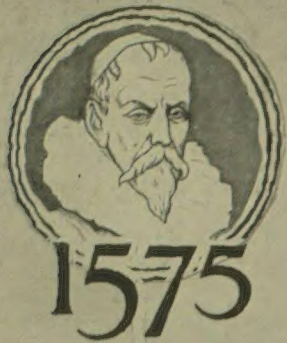
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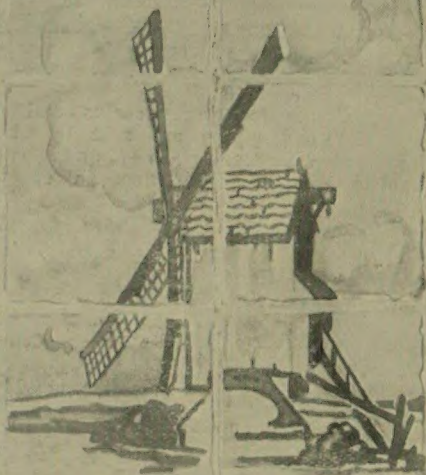
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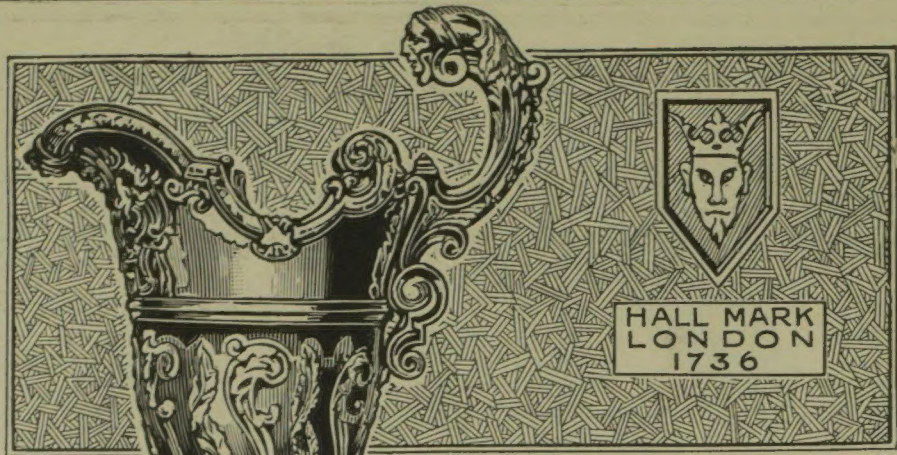
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# THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, JUNE 23, 1923.

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## DISCOVERER OF A NEW GERM TREATMENT FOR TUBERCULOSIS: PROFESSOR GEORGES DREYER, F.R.S., OF OXFORD.

Great hopes have been aroused in the medical world by the new system of inoculation against tuberculosis discovered by Professor Dreyer, and described by him in his recent lecture at St. Mary's Hospital on "New Principles in Bacterial Immunity." He discovered that the fatty sheath enclosing tubercular and other germs shuts in their poison and prevents their effectiveness when administered as a vaccine antidote. He then devised a method of depriving such germs of

their fat, and the "de-fatted" antigen thus obtained has been used with good results at the Brompton Hospital and the London Hospital. It will take time, however, to decide whether a definite cure for consumption has been found. The principle is applicable also to other diseases, such as anthrax, diphtheria, and typhoid. Professor Dreyer, who has held the chair of pathology at Oxford since 1907, is a Dane, and was born at Shanghai in 1873.

PHOTOGRAPH BY ELLIOTT AND FRY





By G. K. CHESTERTON.

THERE are three ways of writing history. The old Victorian way, in the books of our childhood, was picturesque and largely false. The later and more enlightened habit, adopted by academic authorities, is to think they can go on being false so long as they avoid being picturesque. They think that, so long as a lie is dull, it will sound as if it were true. The third way is to use the picturesque (which is a perfectly natural instinct of man for what is memorable), but to make it a symbol of truth and not a symbol of falsehood. It is to tell the reader what the picturesque incident really meant, instead of leaving it meaningless or giving it a deceptive meaning. It is giving a true picture instead of a false picture; but there is not the shadow of a reason why a picture should not be picturesque.

I will take one familiar example from the first pages of our first history-books. It happens to illustrate all three things especially thoroughly. When as children we read about the Battle of Hastings (possibly even before it began suddenly to be called the Battle of Senlac), most of us who have any imagination remembered one thing about it. Possibly it was the only thing that we did remember. It was the picturesque detail which says that Taillefer or Tailfer the Jongleur went in front of the Norman Army, throwing his sword in the air and catching it again, and singing of the Death of Roland. I was delighted with that story then; I am delighted with it still. I did not know that a jongleur meant, among other things, a juggler; and therefore I missed about half the point of the gentleman's eccentric exercise. I was very vague about who Roland was; and therefore I missed the whole meaning of the song and the soul of the man that sang it. Most of what was told me, of the spiritual elements involved, I now know to be quite false. I was told that there was a great nation of Saxons, who were very noble because they were really Germans. I was also told there was another nation of Normans, who were also very noble because they were not really Frenchmen; they were Scandinavians, and therefore they also were really and truly Germans. I was told that a wicked man called the Pope, for malignant reasons of his own, supported the Scandinavians who came from France against the Germans who lived in England. But all this did not bother me very much, even before I found out that there is not a word of truth in it. I had got hold of something; I had seen Tailfer of the dancing sword; one flash of vigorous vision; one living gesture of the eleventh century.

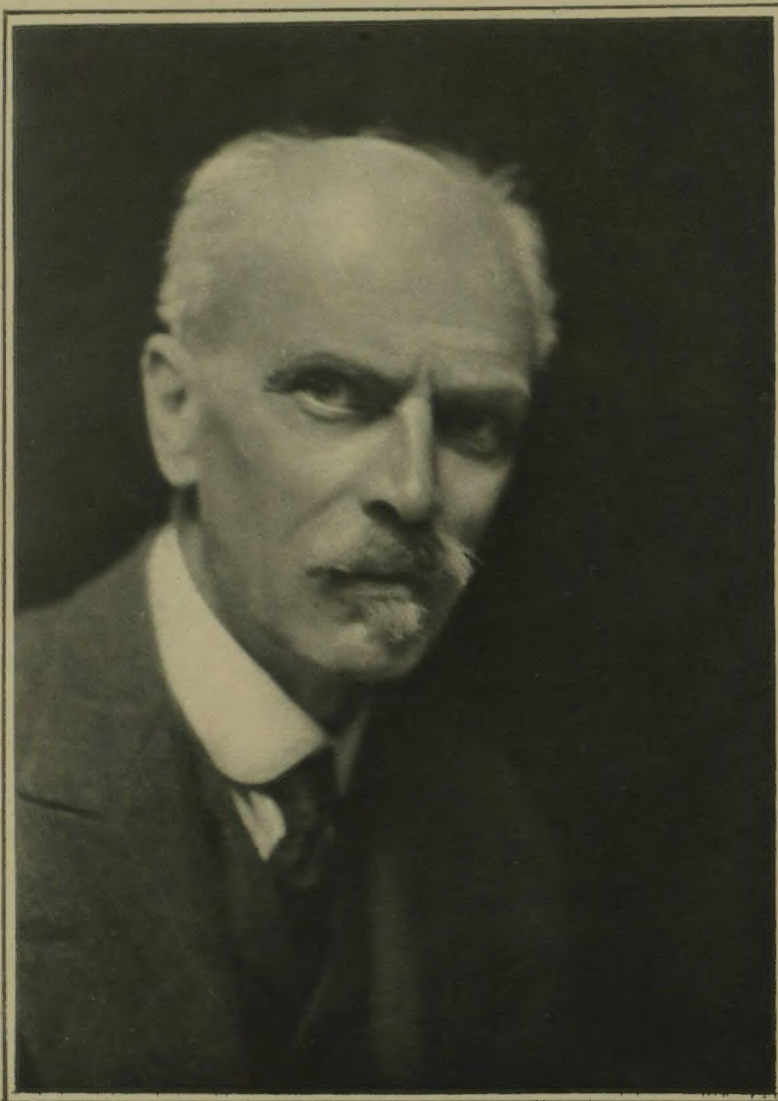
Now, the later method of the learned, as adopted, for instance, in the Cambridge Modern History, consists simply in leaving Tailfer out of it. It involves merely avoiding any such picturesque things as swords and jugglers. The early Victorian writer put in the picturesque detail and gave no explanation of it. The late Victorian writer took out the picturesque detail and gave no substitute for it. What he did put in was a number of lists and catalogues and calculations of numbers, all tending to the suggestion that the whole affair had been much more trivial than tradition suggested. Lists of names, without attributes or allusions, appearing for the first and the last time in the congested narrative, were the only indications of human beings. But in so far as the story had any meaning or moral atmosphere at all, it was just the same sort of dead and dehumanised falsehood as the war between the Saxons and Scandinavians. Sometimes it implied that all wars arose from race; sometimes that they always arose from money. Sometimes it suggested that William rode bareheaded before his battle-line because he thought it would relieve a temporary trade depression; and that Harold got killed because his sound Saxon sense told him that getting killed is a good business proposition. The new histories were quite as unreliable as the old histories. The only difference was that the new histories were not only unreliable, but unreadable.

Now, what I wanted when I was a boy, what I still want now I am a man, is not to be told less about the sword-thrower, but to be told more about him. I ought to have been told all about Tailfer the Jongleur, and in that case I should really have been told a great deal about the eleventh century and the dawn of the Middle Ages. If I had been told anything at all about the song that Tailfer sang, or why he sang it, I should have been really introduced not only to the Battle of Hastings, but to a hundred battles beyond it—to one great battle raging over the whole hemisphere. To know something about the Song of Roland is to know something about Christendom. I should have realised that a great battle in the background, against barbaric and heathen religions, was what gave an

It bears what might seem the rather misleading title of "The Inquisition." It has nothing to do with the Spanish Inquisition, which is what most modern people mean by the Inquisition. It is a very vivid and vigorous sketch, by Mr. Hoffman Nickerson, of the circumstances in which the first idea of an inquisition arose; and it arose, strangely enough, out of this same rich romantic land of Troubadours and Courts of Love. In that rather exaggerated world there had sprung up a school of philosophers of a strange and sinister but apparently attractive sort. They were pessimists, but apparently very persuasive pessimists. They were highly civilised, and they certainly wanted to destroy civilisation. It is no slander on them to say that they wanted to destroy civilisation, for in one sense they admitted that they wanted to destroy everything. They were not merely in revolt against the Church, but against the universe, at any rate the material universe. They believed in the spirit; but they were undoubtedly pledged to destroy the sun and moon as soon as was practicable or convenient.

They held that our whole bodily existence is an evil in itself; that marriage is bad because it produces children; that sin is not so bad so long as it does not produce children. This cheery philosophy spread in the Midi and threatened a secession as formidable as Islam. A Crusade was launched against it like the Crusades against Islam. Out of that military campaign came what we call the Inquisition; it was originally a sort of martial law. Even the martial law was originally rather an improvement on mob-law. Now, to have that tale told clearly and completely, as Mr. Hoffman Nickerson tells it, is simply a clear gain to our culture and comprehension of mankind. He does not excuse the cruelties of the early Crusade, still less of the later Inquisition. But, though he does not excuse, he does explain. Even fanatics are fanatical for something; they are not lunatics raving about nothing. But in most conventional histories the cruelties are not only without justification, but without motive. The author of this book (which is published by Mr. John Bale), by describing the wild heresy first and its wild persecution afterwards, does make some sense of the story. We can imagine men like ourselves persecuting an intellectual perversion like pessimism, and wishing to destroy those who wished to destroy the world.

Meanwhile, there are most romantic revelations outside controversy. I wonder how many modern readers have ever heard of the Battle of Muret. I confess I had never heard of it in my life, though I knew the rough outline of the Albigensian story. The Battle of Muret was one of the most extraordinary things that ever happened in the world. A little band of northern knights, led by the father of our own Simon de Montfort, surprised and scattered by a single sudden manœuvre a relatively enormous army of Spaniards and Southern Frenchmen, led by great kings and princes. Mr. Nickerson narrates it with the topographical clarity of a military history; but he cannot prevent it sounding like a boy's adventure story. That is what I mean by the picturesque incident *plus* its significance; as distinct from the old picturesque history which left out the significance, and the new scientific history which leaves out both. That is what I meant by saying that the nursery tale about Tailfer the Jongleur could have been improved not by our being told less about the juggler, but by our being told more about him. The Battle of Muret is more and not less romantic when we realise that it was a war of philosophies—a fight between the mystical materialism of the sacramentalist and the disembodied idealism of the pessimist. But merely as a tale it is a marvellously romantic tale, and it is one of a myriad romantic tales that are never told.



A MASTER OF MEDIAEVAL ROMANCE: THE LATE MR. MAURICE HEWLETT. AUTHOR OF "THE FOREST LOVERS," NOVELIST, POET, AND ESSAYIST.

Mr. Maurice Hewlett, who died on June 15 at his Wiltshire home, Broadchalke, near Salisbury, was born in 1861, and was nearly thirty when he took to writing. In 1895 appeared "Earthwork out of Tuscany," followed by "The Masque of Dead Florentines," and, in 1898, by his first and best-known novel, "The Forest Lovers," which established his reputation. "Richard Yea-and-Nay" and "The Queen's Quair" were in a similar vein of mediæval romance. Later came a group of more modern stories, including "The Stopping Lady," "Rest Harrow," and "Mainwaring." His poems, such as "Artemision," "The Agonists," "The Song of the Plow," and "Flowers in the Grass," expressed a love of classical legend and the life of the countryside.—[Camera Portrait by E. O. Hoppe.]

indirect dignity to the fighting in all these feudal raids in the foreground. This is why Tailfer wanted, as it were, to bless the Norman battle with the nobler memory of a man who fell fighting for the Cross. So somebody might say to a French *poilu*, "They will tell you it is only a modern diplomatic squabble; but I advise you to forget them and think of Joan of Arc." Similarly the juggler himself would have introduced a whole procession of other living figures. The truth about jongleurs would mean the truth about troubadours. The truth about troubadours would mean the truth about Provence and all that fascinating southern civilisation which contributed equally to the pessimist heresy of the Albigensian and the optimist orthodoxy of the great St. Francis. The saint and the heretic both began as troubadours. And it is in connection with this last matter that I have just read one of the few historical studies so made that it really provides what I want and illustrates what I mean.



## TO SHINE UPWARD WITH PERPETUAL LIGHT? THE CENOTAPH.

PHOTOGRAPH SPECIALLY TAKEN FOR "THE ILLUSTRATED LONDON NEWS."



SHOWING THE STONE WREATH ON THE TOP, WITHIN WHICH IT IS PROPOSED TO PLACE AN EVER-BURNING LIGHT: THE CENOTAPH: AND THE SURROUNDING ROADWAY TO BE PAVED WITH RUBBER FOR SILENCING THE NOISE OF TRAFFIC.

It was suggested recently by a group of M.P.'s, in a letter to the "Times," that "a fixed light, which would shine upward day and night," from the top of the Cenotaph in Whitehall, would add to its symbolic beauty. "No change," they wrote, "should be made in the appearance of the Cenotaph, nothing to mar its simple dignity; all that is needed is that within the wreath on the upper surface there be fixed a circle of electric light. The light should burn always, and, though invisible by day, it would through dusk and darkness bear its message of enduring memory towards the skies. We understand that it is purposed shortly to cover

the roadway surrounding the Cenotaph with rubber, so that traffic itself, in passing, may be hushed; and the occasion seems favourable to carry out what we have ventured to suggest." The writers also urged that the practice of saluting the Cenotaph should be invariable. The symbolism of a perpetual light, or altar fire, has been used both in Christianity and other religions, as among the Vestals of ancient Rome. A secular example from antiquity was the ever-burning light on the famous Pharos at Alexandria, the prototype of lighthouses. A modern parallel is afforded by the Toc H. Lamps of Maintenance.



# ROYAL ASCOT OF 1923: THE KING AND QUEEN DRIVING UP THE COURSE IN SEMI-STATE.

PHOTOGRAPH BY SPORT AND GENERAL.



DRAWN BY THE GREYS TO BE KEPT SPECIALLY FOR ASCOT. WHILE ON OTHER OCCASIONS CLEVELAND BAYS ARE TO BE USED FOR THE ROYAL CARRIAGES:  
THE LANDAU WITH THEIR MAJESTIES

PASSING THE GRAND STAND.

The King and Queen, after motoring part of the way from Windsor, drove in semi-State up the course at Ascot on the first day of the meeting (June 19) in an open landau, according to custom. Their Majesties, who were accompanied by two of their sons, received a great welcome from the crowd of spectators. It was expected that they would visit Ascot in the same way on each of the four days of the famous "week." The royal carriage was drawn, it will be noted, by a team of greys. A few days ago, it is reported, the King decided that in future Cleveland bays are to be used on all other occasions, and only

horses of that breed will be bred for the royal stud, but that eight greys will still be maintained for use at Ascot meetings. The association of the Royal House with Ascot, it may be recalled, owes its inception to Queen Anne, who in 1711 inaugurated racing there on a course prepared by her orders, and presented a piece of plate worth a hundred guineas. On the occasion of the first race she drove over from Windsor with a brilliant retinue. In the eighteenth century there was no grand stand, but large booths with galleries. The race for the Ascot Gold Cup dates back to 1807.



# THE BULGARIAN COUP D'ÉTAT: ARRESTS OF EX-MINISTERS AND POLICE; LEADING PERSONALITIES AND INCIDENTS.

PHOTOGRAPHS BY C. N. KURTZ (SOFIA), AND STANLEY.



LEADER OF THE NEW RÉGIME IN BULGARIA: PROFESSOR ALEXANDER ZANKOFF, PREMIER AND MINISTER OF PUBLIC INSTRUCTION.



MILITARY FORCE IN READINESS DURING THE COUP D'ÉTAT: A MACHINE-GUN SECTION ON THE STEPS OF THE NEW CATHEDRAL AT SOFIA, A DOMINATING POSITION NEAR THE SOBRANYE.



THE ARREST OF AN EX-PRESIDENT OF THE SOBRANYE: M. ALEXANDER BOTEFF, WHO LED AN AGRARIAN RISING AT RADOMIR, IN THE HANDS OF THE NEW GOVERNMENT'S TROOPS.



ROUNDING-UP ADHERENTS OF THE OVERTHROWN RÉGIME: A PARTY OF ARRESTED AND DISARMED POLICE BEING ESCORTED BY A SOLDIER (EXTREME RIGHT) TO A CONCENTRATION CAMP.



THE ARREST OF THE EX-MINISTER OF JUSTICE: M. DUPANINOFF (IN THE CAR, WEARING A SOFT HAT), CAPTURED BY BULGARIAN TROOPS, WITH SEVERAL AGRARIAN DEPUTIES, NEAR THE TURKISH FRONTIER.



FRIENDLY TOWARDS THE NEW PREMIER: KING BORIS, WHO SUCCEEDED ON THE ABDICATION OF HIS FATHER, KING FERDINAND, IN 1918.



OUTSIDE THE BRITISH LEGATION IN SOFIA: AN ENTHUSIASTIC DEMONSTRATION WHILE THE NEW PREMIER, PROFESSOR ZANKOFF, WAS PAYING AN OFFICIAL CALL ON THE BRITISH MINISTER.

LIKE Professor Masaryk, President of Czecho-Slovakia, the new Premier of Bulgaria, Professor Zankoff, has passed to political leadership from the academic sphere, and it is natural that he should have assumed the portfolio of Education as well as that of Prime Minister. He has been Professor of Economics at the University of Sofia. An account of his personality, and of the origin of the revolutionary movement which he led, was recently given by one of his old pupils, Professor Vladimir Moloff, formerly Bulgarian Minister for Railways. "Alexander Zankoff," he said, "began over a year ago to make preparations for overthrowing Stambulsky by forming around himself a league of patriotic persons without regard to party. The new Prime Minister studied in Sofia and Munich, and during the war travelled extensively in Austria, Hungary, and Germany. He was a personal friend of Stambulsky, and helped to protect him during the war by secreting and destroying compromising documents of his. After the war he found that Stambulsky threw overboard all his ideas of liberty. After Zankoff's best friend, Gregoff, had been murdered by Stambulsky's agents, he was himself persecuted, and had to go

(Continued opposite)

into hiding for fear of sharing the same fate. Zankoff stands in the best of relations to the King, with whose knowledge the coup d'état was probably carried out. Alexander Zankoff is not to be confused with his brother Arsen, who was formerly a Socialist member of the Sobranie. Alexander himself has not yet sat in the Sobranie." It was stated on June 13 that papers found in the houses of arrested Agrarians, especially that of the former chief of the Secret Police, showed that the police had been directly involved in many of the murders that have occurred in Sofia during the last three years. It was alleged, for example, that the assassination of M. Gregoff, editor of the independent bourgeois newspaper "Slovo," in May 1922, had been planned and perpetrated by secret agents. The new Bulgarian Foreign Minister said in a statement to the Press on June 12: "The Government is firmly resolved to free the country from party disputes and national discord. The secret of Bulgaria's future lies there. The new democratic Government of Bulgaria will do all in its power to re-estate Bulgaria in the position she deserves—that of a civilised member of the nations."



FIXED BAYONETS IN SOFIA DURING THE COUP D'ÉTAT: BULGARIAN SOLDIERS IN STEEL HELMETS PASSING THROUGH A STREET IN SEARCH OF AGRARIAN SECRET POLICE.

The Bulgarian Revolution, as recorded in our last issue, took place on June 9, when a sudden coup d'état, organised with great secrecy, was effected in Sofia. After most of the Ministers of the late M. Stambulsky's Agrarian Government had been arrested, Professor Alexander Zankoff, the new Premier, and General Lazaroff, waited upon King Boris at the Vranje Palace, where the King, after some hesitation on constitutional grounds, signed a *wakz* appointing a provisional *Jourgeois* Cabinet. Professor Zankoff then visited the Legations of the Great Powers and neighbouring States. While he was at the British Legation announcing the new position to the British Minister, the Hon. William A. F. Erskine, a large and enthusiastic crowd assembled outside the building. There was no bloodshed in Sofia, but fighting occurred in some country districts, such as that which led to the death of M. Stambulsky. At Radomir, a town thirty miles from the capital, M. Boteff, ex-President of the Sobranie, headed 500 peasants in an attempted march on Sofia, but the rising was quelled by troops, and M. Boteff

was arrested along with 30 other Agrarians. M. Dupaninoff, ex-Minister of Justice, was arrested on June 11 between Varna and the Turkish frontier. On being brought to Sofia he said: "We imagined that the Macedonian autonomists had made the coup, and that was why we were trying to reach Turkey. Now we see that the coup is purely Bulgarian, and we are ready to submit." At that time (June 12) it was stated that King Boris had remained at his palace at Vranje, on the outskirts of Sofia, and had not come into the city. A message from Sofia on June 18 said that troops were controlling the situation, aided by civilians, and that a new police force was being rapidly organised. On the 16th it was stated that fighting in the provinces had ceased. Professor Zankoff announced to party leaders that the present Cabinet was only provisional, and that in a month or two a regular Government would be formed. On the first day of the revolution Sofia was practically under martial law. General Lazaroff was appointed Governor of the city.



# PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

PHOTOGRAPHS BY G.P.U., DE STRELECKI, SPORT AND GENERAL, HOPPÉ, RUSSELL, ELLIOTT AND FRY, LAFAYETTE, AND C.N.



SHOWING, IN THE CENTRE OF THE FRONT ROW (FROM LEFT TO RIGHT), THE PRINCE OF WALES, THE LORD MAYOR OF BIRMINGHAM, AND MR. AUSTEN CHAMBERLAIN; AND, ON THE EXTREME RIGHT, THE BISHOP OF BIRMINGHAM: A GROUP AT THE GENERAL ELECTRIC COMPANY'S WORKS AT WITTON.



A GREAT PIANIST'S REAPPEARANCE IN LONDON: M. PADEREWSKI.



A FAMOUS ACTRESS: THE LATE MISS KATE BISHOP.



POET AND DRAMATIST: THE LATE MR. HERBERT TRENCH.



NEW LIEUTENANT OF THE TOWER: SIR F. J. DAVIES.



TO BE G.O.C.-IN-C. SOUTHERN INDIA: SIR H. B. WALKER.



FOUND SHOT IN KENSINGTON GARDENS: THE LATE SIR HENRY PRIMROSE.



PARTNER (WITH HEARNE) IN A RECORD BATTING STAND: HENDREN.



WITH SIR ERIC GEDDES HOLDING THE BABY: A GROUP AT THE CHRISTENING OF SIR HAMAR AND LADY GREENWOOD'S LITTLE SON AT GRAY'S INN CHAPEL.



MAKER OF THE HIGHEST INDIVIDUAL SCORE THIS SEASON: J. W. HEARNE.

The Prince of Wales's visit to the General Electric Company's works at Witton, Birmingham, is described on page 1130.—M. Paderewski's return to the concert platform has aroused great enthusiasm. He arranged to play at Queen's Hall on June 19.—Miss Kate Bishop was the wife of Mr. Lewis J. Löhr, treasurer of the Melbourne Opera House, and the mother of Miss Marie Löhr. She was famous as Violet Melrose in "Our Boys."—Mr. Herbert Trench wrote "Deirdre Wedded," and other poems. When manager of the Haymarket Theatre, he produced "The Blue Bird" and "Bunty Pulls the Strings."—Sir Francis Davies held commands in France, Gallipoli, and Egypt during the war, and in 1916 became Military Secretary to the War Office. Since 1919 he has been G.O.C.-in-C. in Scotland.—Sir Harold Walker during the war held commands in Gallipoli, France, and Italy.

In 1919 he became G.O.C. South Midland (Territorial) Division.—Sir Henry Primrose had been private secretary to Mr. Gladstone, Chairman of the Board of Customs, and Chairman of the Board of Inland Revenue.—Playing for Middlesex v. Hampshire, Hearne and Hendren beat the record for a third-wicket stand in first-class cricket, with their partnership of 375 runs. (The previous best was 367 by W. Gunn and J. Gunn for Notts in 1903.) Hearne's 232 was the highest individual score this season. Hendren made 177 not out.—Sir Hamar and Lady Greenwood's little son was christened on June 17, by the Bishop of Birmingham, in the Chapel of Gray's Inn, of which Sir Hamar is a Bencher. Our photograph shows (left to right, in front) Sir H. Greenwood, Lady Greenwood, Sir Eric Geddes (holding the baby), Lord Riddell, and the Bishop.



# THE GOLF CUP WON BACK FROM AMERICA: A NEW OPEN CHAMPION.

PHOTOGRAPHS BY TOPICAL, AND SPORT AND GENERAL.



WINNER OF THE OPEN GOLF CHAMPIONSHIP FOR THE FIRST TIME: ARTHUR HAVERS, OF COOMBE HILL—(INSET) ON THE LEFT, WALTER HAGEN (U.S.), SECOND; ON THE RIGHT, JOE KIRKWOOD (AUSTRALIA), FOURTH.

By the victory of Arthur Havers, of Coombe Hill, in the Open Golf Championship at Troon on June 15, the Cup returns to this country after two years' absence in America. The British success was achieved by a very narrow margin, for last year's champion, Walter Hagen (U.S.A.), was only one stroke worse than the winner. The third place was also taken by an American, Macdonald Smith, and the fourth by an Australian, Joe Kirkwood. Arthur Havers has for some years been regarded as a coming champion, but has never previously

won the Cup. The closeness of the finish may be judged from the scores (for the four rounds) of the eleven prize-winners: A. Havers, 295; W. Hagen, 296; Macdonald Smith, 297; J. Kirkwood, 298; T. R. Fernie (Turnberry), 300; G. Duncan (Hanger Hill) and C. A. Whitcombe (Lansdown, Bath), 302; J. Mackenzie (Ilkley), H. C. Jolly (Foxgrove), W. M. Watt (Royal Automobile), and Abe Mitchell (North Foreland), all 303. In the third of the four rounds Macdonald Smith and Kirkwood each did a remarkably fine 69.



## A VENICE OF THE SOUTH SEAS: RUINS OF PONAPE IN THE CAROLINE ISLANDS.

By Dr. Paul Hambruch, of the Ethnological Museum, Hamburg; Lecturer at Hamburg University.

PONAPE is the highest and largest of the Caroline Islands. Its mountains, rising to 2000 feet, are covered with heavy vegetation and forests. Picturesque as the island appears from the outside, it is a very inhospitable place, and quite rightly it deserves its name, *Pon'pe'i*, which means, "on the stones" (the holy stones). The island consists of basalt, and, as basalt very quickly decays in the tropics, it soon leaves a heap of blocks and broken stones overgrown with rank vegetation. Rugged, precipitous mountains, with roaring torrents of water rushing down their sides, waterfalls in great numbers, and large swamps abound in the interior. The natives also feel the inhospitability of their island home, for only on the coast are found settlements, the interior being totally uninhabited.

At the end of the Hamburg South Sea Exploring Expedition of 1908-10, I was ordered to gain information and explore the ethnological conditions of

ninety-two majestic buildings, the like of which cannot be found in any other part of the globe.

This town, which, even in ruins, is still of a very imposing beauty, a wonder for those who have had the opportunity to see it, covers an area of a quarter of a square mile. The designation "ruins" is, of course, of quite recent origin, for only sixty years ago the town gloried in its grandeur. In 1852, when the missionaries profaned these holy places of the natives, the latter left their homes, and afterwards a dense and rich vegetation of scrub and trees took possession of the walls. Only here and there you can get a glimpse through the dark-green foliage of a little moss-covered grey or brown-red basalt or coral stone.

All the buildings are erected in the water, with the exception of the vault of Iso kalakal, the Kusaiean conqueror of Ponape, which is the only building touching firm and dry land.

a large stone door; places for the family of the king and the servants. 2. *Kalapuel*: a place for strangers; here Iso kalakal received the hospitality of the last king of Ponape; here arose a quarrel that ended in the last king, Sau Telur, losing his life and his crown; there is a door to stop all canoes and show them their right way. 3. *Iteit*: old cooking place; the adjacent building was tabooed; here the sacred eel was kept and fed by the flesh of turtles, which were cooked on the little hill inside the building; here are kept all the weapons of Iso kalakal, which show that the old Ponapeans had a knowledge of ballistics. 4. *Toron*: a deep hole in the reef for oysters and other shell-fish. 5. *Sap'ue'i*: on this place a chief burned himself with his family and tribe, being offended by another chief. 6. *Likonpalan*: large black basalt stone in the form of the shell of a turtle; very important place for the sacrifice of the turtle. *Matol Pau'ue*—the upper town: 7. *Us en tau*: seat of Nalim, second



Map of the Ruins of Nan Matol on the island of Ponape.

SHOWING THE SEPARATE BUILDINGS MENTIONED IN THE ACCOMPANYING ARTICLE: A KEY-MAP TO THE RUINS OF NAN MATOL ON THE ISLAND OF PONAPE—THE FIRST PUBLISHED IN ENGLISH. (Prepared by Dr. Paul Hambruch.)

the island of Ponape. In March 1910, I started the work, and travelling round the island, I reached Matolenim in August. Matolenim, which means "space between the houses," was in olden times the most powerful of the five states of Ponape, and the residence of their kings, nobles and priests. Here, built on the reefs, are the so often described, but so little known, "Ruins of Ponape."

Everyone who has beheld these buildings has been struck by their magnitude, and men such as the American missionary Gulick, the German ethnologist Kubary, and the English traveller Christian have described these strange ruins; they also made maps of the whole plan, but these maps are not complete. They omitted the names of the separate buildings, and also omitted to give the explanation of the different buildings.

My first problem was therefore to compile a new map. Having done so, I was fortunate enough to gain, in the person of the intelligent and amiable proprietor of the "ruins," Nalaim en Matolenim, a man who could furnish me with reliable explanations.

Nan Matol, which is the name of the town of ruins, lies on the east side of Ponape, in the State of Matolenim. Very appropriately, this town is called "the Venice of the South Seas." It contains

For a better classification I have divided the town into three parts (cf. the map): A (Nos. 1 to 6), *Matol Pa*, the lower town, the town of the king; B (Nos. 7 to 12), *Matol Pau'ue*, the upper town, the town of the priests; C (Nos. 13 to 17) the walls, which girt both the lower and the upper town, and which form the graves, the vaults and mausoleums for the dead. All the different buildings were kept holy and are divided by waterways, and the walls have several openings to allow communication with the outside. A long distance from the town (*kanim*) is the little artificial island of Peniot. The continuation of the walls is shown by the large blocks of stones which were intended to effect a connection with the walls of *Matol Pau'ue*, but, unfortunately, it has never been finished. Peniot itself had been thought of as the head of a large wall which should connect with the island of Nakap, at a distance of about one and a half English miles.

The following are the principal buildings in their proper order (see map):

*Matol Pa*—the lower town: 1. *Pankatera*; in former times the seat of the king, who was looked upon as a god; later on the seat of the principal chief, the *nanamariki*; bathing place; stones for the sacrifice of kava (*Piper methysticum*); the temple of Nan Japue, the highest Ponapean god; holy trumpets;

high priest; later on the seat of the chief of Matolenim, the *Nanamariki*; well-built places to moor canoes; on the south-western side a large pool to keep turtles for sacrifices; *Pasel*, the entrance to the underworld. 8. *Pe'ilapalap*, *Rasalap*: taboo places. 9. *Us en nam*: cooking place for the chief. 10. *Lelekatau*: large block of coral stone; home of a goddess of the sea; the bringer of sickness and disease. 11. *Tau en lolle*: a canal; on the right and left sides are the places for the different priests. 12. *Nan Tausas*: the most described building of the "ruins"; the burying place of the town for kings and all others; it is the highest of all the buildings; there are four vaults in which the noblest and bravest are buried; but many funerals took place on top of the walls and on the galleries which are built inside the walls; other places for burials are *Pe'inior*, *Pon Tausas*, *Pe'i en arun*. The walls: 13. *Nan Molusai*: place for bathing. 14. *Lellou*: place for sports, such as canoe races, etc. 15. *Karrian*: burying place; large stone door; slabs of basalt stone; measuring 21 ft. 16. *Panui*; *Lem en kau*: burying places; at *Panui* are the highest walls, measuring 33 ft. 17. *Pe'i en hitel*: the vault of Iso kalakal, the conqueror of Ponape; there are two large stone doors and several kava-stones for sacrifices; this place has been totally ruined through bad exploration.

[Continued at foot of facing page.]



## A VENICE OF THE CAROLINE ISLANDS.

PHOTOGRAPHS SUPPLIED BY DR. PAUL HAMBRUCH, OF THE ETHNOLOGICAL MUSEUM, HAMBURG;  
LECTURER AT HAMBURG UNIVERSITY.



THE SOUTH-WEST CORNER OF THE INNER WALL  
OF NAN TAUAS.



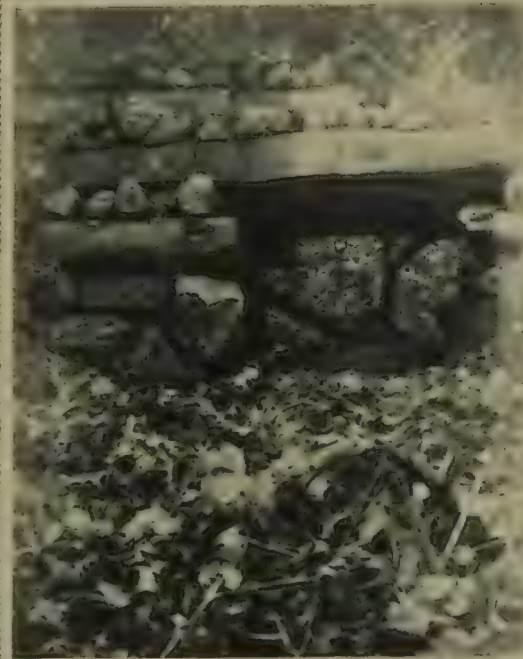
THE OUTER WALL OF KARRIAN: ONE OF THE RUINS OF MATOLENIM  
ON THE ISLAND OF PONAPE.



PROVING A KNOWLEDGE OF BALLISTICS: BIG OVOID  
SLINGSTONES, AS USED BY ISO KALALAL.



PART OF THE SOUTH-EAST WALL OF US-EN-TAU,  
SHOWING THE CONSTRUCTION OF THE WALLS.



WITH A BASALT SLAB MEASURING 21 FT.:  
THE GREAT STONE DOOR INSIDE KARRIAN.



SHOWING THE METHOD OF CONSTRUCTION USED BY THE PONAPE BUILDERS:  
THE SOUTHERN WALL OF PE'I-KAP.



THE NORTHERN WALL OF PAN KATERA: A TYPICAL EXAMPLE OF NATIVE  
ARCHITECTURE IN THE CAROLINE ISLANDS.

*Continued from opposite page.]*

Basalt and coral-stone are the principal materials for construction. The first is mostly used in the form of huge columns, but sometimes also in the shape of large round blocks. [Firstly, large columns of basalt stone, from 4 to 6 feet apart and fairly parallel, would be laid on the reef. This showed the thickness of the wall to be built. On both ends of this foundation came long columns crosswise, and the empty space inside was filled up with loose coral stones; above this was another layer like the first, and so on till the required height was reached. The corners were further strengthened by little square towers. The basalt was fetched

on large rafts from the states of U, Nantiati in Matolenim, and Lot, in the south of the island. By employing levers and large trunks of trees as inclined planes, the columns and blocks (often several tons in weight!) were put in place. Smaller blocks of stones were inserted between the columns to prevent them from shifting and falling apart. The artificial islands with small walls are up to 9 feet in height. They are really large four-sided platforms, filled out with small coral-stones. On these platforms were built the houses, to-day used as coconut plantations. The high walls, built in the same manner, are sometimes 9 to 12 feet

*[Continued overleaf.]*



# A SOUTH SEAS VENICE: A BASALT-BUILT CITY OF WATER-WAYS.

PHOTOGRAPHS SUPPLIED BY DR. PAUL HAMBRUCH, OF THE ETHNOLOGICAL MUSEUM, HAMBURG; LECTURER AT HAMBURG UNIVERSITY.



FOUNDATIONS OF WALLS ON NAKAP ISLAND: A RECTANGLE OF GREAT BOULDERS ON THE BEACH.



A SOURCE OF THE BUILDING MATERIALS USED BY THE PONAPE ISLANDERS: A QUARRY AT SELLATAG IN U.



THE NORTH-EAST CORNER OF NAN TAUAS, WITH THE GALLERY OF THE OUTER WALL.



THE OUTER WALL OF NAN MOLUSAI, THE BATHING-PLACE.



THE NORTH-WEST CORNER OF THE INNER WALL OF NAN TAUAS, WITH GALLERY.



A VIEW OF NAN TAUAS FROM KONTERREK ISLAND: PART OF THE UPPER TOWN OF MATOLENIM IN THE ISLAND OF PONAPE.



THE SOUTHERN CORNER OF THE OUTER WALL OF NAN TAUAS (27 FT. HIGH): AN IMPOSING PIECE OF NATIVE MASONRY IN THE CAROLINE ISLANDS.

*Continued.*

high, as at Pankatera, and 27 feet high at Panui, filled up with small coral, over which the higher wall is again 6 to 9 feet high. These walls were not the walls of houses, but only surroundings of the courts. The town of Nan Matol was tabooed, and only chiefs and priests had admission. It was certain death for anyone who even looked at it. Exceptions were only made on great festivities. Another such colossal work had been started on the outside reef of Nakap-Island; it should have joined the walls of Nan Matol, but was stopped by the American

Mission. The question arises, who made these gigantic buildings? When they were first discovered it was presumed that Spanish pirates started them. This is absolutely wrong. The buildings are of recent origin and not older than about 200 to 250 years. I collected legends and stories and put them down in the Ponapean language; they will show that these buildings are of native work, done by the natives; and that they have nothing to do with similar Japanese buildings on Nippon.



# RARE OLD ARMOUR THAT REALISED £9000: THE PEMBROKE SALE.

By COURTESY OF MESSRS. SOTHEY, WILKINSON AND HODGE.



SOLD FOR £450: PART OF A HALF-SUIT OF ENGRAVED AND GILDED PARADE ARMOUR MADE BY POMPEO DELLA CESA, A SIXTEENTH-CENTURY MILANESE ARMOURER.



SOLD FOR £4600: A SUPERB GREENWICH SUIT MADE FOR HENRY HERBERT, EARL OF PEMBROKE (1534-1601)—THE LAST IN PRIVATE OWNERSHIP. (WEIGHT, 80½ LB.)



SOLD FOR £3000: A FINE SUIT TO THE KNEES, OF DEEP BLUED SURFACE, NORTH ITALIAN WORK OF THE END OF THE SIXTEENTH CENTURY.

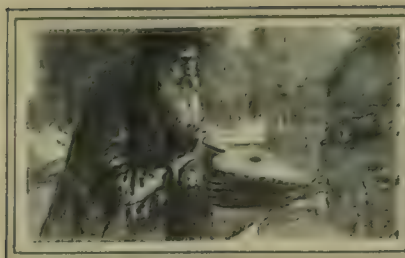


WITH DOUBLE OCULARIA AND TWENTY-FOUR VERTICAL SLOTS FOR BREATHING: THE HELMET OF THE EARL OF PEMBROKE'S GREENWICH SUIT. (WEIGHT, 12 LB.)

The sale at Sotheby's, on June 14, of armour from the Earl of Pembroke's collection at Wilton House, Salisbury (ninety lots in all), realised £9070 10s. The most important item, which brought the highest individual price, was the large bright steel suit of armour that belonged to Henry Herbert, Earl of Pembroke (1534-1601), described by Sir Guy Laking in his "European Armour" as the Earl's "second superb plain Greenwich suit." It came from the Greenwich workshops founded by Henry VIII. in 1511, and was the last suit of the Greenwich armourer to remain in private hands, and also the last possessed by a descendant of the original owner.

On the eve of the sale an appeal was made to prevent its being sold abroad, and to obtain it if possible for the national collections. At the sale it was bought for £4600 by Messrs. Fenton and Son, acting for an English collector. The fine Italian suit to the knees, shown in our lower left-hand photograph, was bought by Messrs. Duveen for £3000. Pompeo della Cesa, who made the half-suit shown above, was a noted sixteenth-century Milanese armourer. He made armour for the Duke of Parma, who was to have led the Spanish army to be landed in England by the Armada.





## THE WORLD OF SCIENCE.



### SOME UNUSUAL SIGNS OF OLD AGE.

By W. P. Pyecraft, F.Z.S., Author of "The Infancy of Animals," "The Courtship of Animals," etc., etc.

BETWEEN the history of the individual and the history of the race there is a curious and instructive agreement. In studying the individual, if we begin at the very beginning—that is to say, if we

There are many animals to-day which seem to show similar signs of approaching dissolution. The narwhal is one of these. The distinctive feature of this cetacean is the possession of an enormous tusk,

spirally twisted. This is borne only by the male. Cases, of extreme rarity, occur where two are developed, but normally the left only is present, the right tusk never leaving its socket, but remaining, a mere vestige a few inches long, within the skull. But no matter whether one or both come to maturity, they attain to enormous length; the longest specimen in the British Museum measures as much as 8 ft. 9 in., while the whole animal does not exceed 16 ft. Furthermore, when both tusks are developed they exhibit the unique peculiarity of having the spiral in both tusks the same. In all other spirally coiled structures the spirals are opposite, as in the case of the horns of the black buck, for example.

We must regard these teeth rather as "excrecences" of growth; as "hypertrophied" organs,

accompanying photograph (Fig. 4), two pairs of teeth lying one pair behind the other. But the most astonishing of all are the teeth of Layard's beaked whale (Fig. 1). Here but a single pair, answering to those of Sowerby's whale, are developed, and these seem to continue growing throughout life, till at last they meet one another above the top of the snout, and thus prevent the mouth being opened save for a space of about the width of one's finger, through which all food must be sucked. Moreover, it will be noticed that the edges of these teeth are worn away, as if by chafing against the skin of the upper jaw. The extreme rarity of this animal is an indication that "the struggle for existence" can be barely maintained.

But antlers and teeth are not the only structures which have so far outgrown their usefulness and become a burden too heavy to be borne. Ages ago, in Permian times, there lived a reptile known as *Naosaurus*, the spines of whose vertebræ grew out, along its back, so as to form a series of long rods which supported a fold of skin, so that the back looked as though it carried a huge fin, like that of a fish. In some species these rods bore side branches, at right angles to the main stem, as though it had not carried extravagance far enough in developing spines which could have served no useful purpose. Curiously enough, we have a lizard to-day which has developed the same remarkable features. This is the Helmeted Basilisk of tropical America. The back of this creature bears two "fins" formed, as in its prototypes, of bony rods and folds of skin. Here, however, the "fins" are comparatively small, and as yet, therefore, they in no way interfere with the well-being of the animal.

One is tempted to ask whether these strange out-growths of the vertical column had, originally—before they attained to their later excessive over-development—any useful purpose. And this because, in the Iberian newt, and in another species from the Loo-Choo Islands, the ribs pierce the skin to form a row of sharp spines down each side of the body, and seeming to serve as a protection against enemies.

The only instances which can be cited as affording positive evidence of "usefulness" in these strange developments of the skeleton are furnished by the little "flying-lizards" of the Oriental region, and the Malay Peninsula. Herein the hinder ribs grow out, far beyond the sides of the body, so as to support a fold of skin which serves as a parachute, or rather, as a gliding plane.

It would be easy to cite a dozen or so other cases of this kind; of structures which at first sight seem to hold their own not because of, but in spite of, Natural Selection. But, as a matter of fact, it is not until these extravagances of development become really conspicuous that they begin to come within the operations of Natural Selection. In other words,



5. PROBABLY THE CAUSE OF THESE ANIMALS DYING OUT: HUGE ANTLERS OF THE EXTINCT GIANT IRISH DEER.

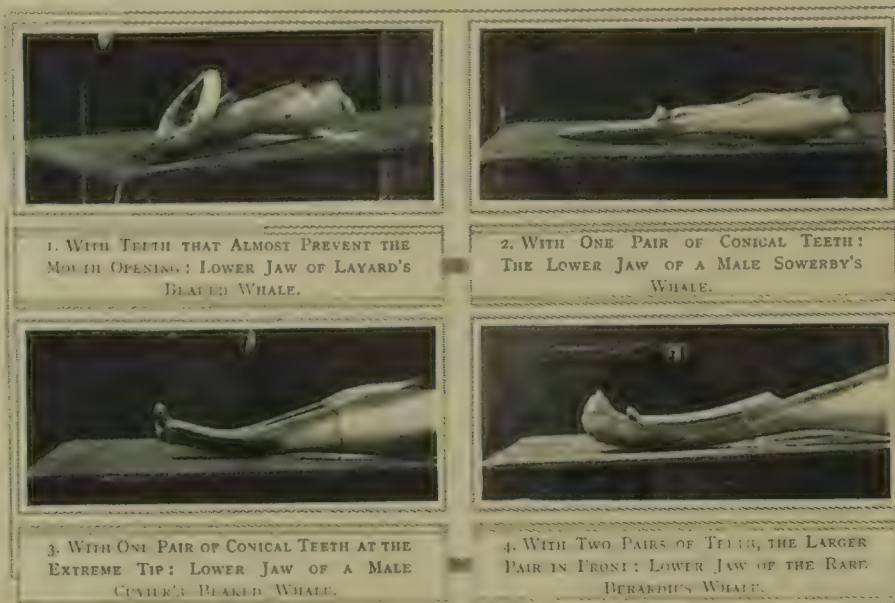
The antlers had a span of over 12 ft. Their weight and unwieldiness probably caused the extinction of this animal, rendering it unable to escape enemies.—[Photograph by A. Fieldsend.]

make our survey embrace both the pre- and post-natal stages we shall find evidence during the pre-natal stages of ancestral characters which have no part in later life. They are so many "Footprints in the sands of Time," showing the path which has been trod. The post-natal development, on the other hand, displays a wonderful series of stages indicative of characters belonging to the adult life of immediate ancestors, as well as new characters which have been, or are about to be, attained. We find, in short, that all animals "climb their own ancestral tree," more or less completely. There are breaks in the sequence, and there are interpolations which have become necessary to attain special ends.

But more than this, as has been pointed out by Dr. Smith Woodward, one of the foremost palæontologists of our time, is the discovery that, when we take geological time into consideration, "totally different races of animals repeatedly exhibit certain peculiar features which can only be described as infallible marks of old age." Growth to a relatively large size is one of these marks, as we observe in the giant *Pterodactyles* of the Cretaceous period, the colossal *Dinosaurs* (Fig. 6) of the Upper Jurassic and Cretaceous, and the large mammals of to-day. It is not, of course, all members of a race that increase in size; some remain small until the end, and it is they which generally survive long after the others are extinct. The horses afford a case in point, the dray-horse of to-day being the largest which has ever lived. Sibbald's rorqual, one of the whales, is the largest mammal which has ever lived, some specimens having been killed in the Antarctic seas measuring as much as 105 ft. long.

Another mark of "old age" in races was that first pointed out by the late Professor Beecher, of Yale. This is the tendency, in all animals with skeletons, to produce a superfluity of dead matter, which accumulates in the form of spines, or bosses, or in the size of "secondary sexual characters," such as horns or teeth, as soon as the race they represent has reached its prime, and begins to be on the downward grade.

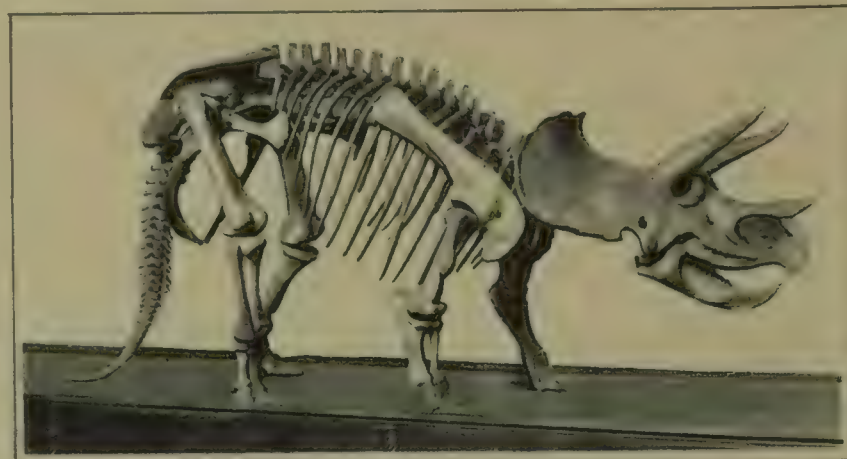
The antlers of deer afford an admirable illustration of this contention. The earliest (Oligocene) species bore no antlers; the succeeding (Miocene) species bore simple forks; and from thence onwards, these weapons, so dear to the sportsman, went on increasing in size and complexity till they attained their maximum in point of size and weight in the antlers of Sedgwick's deer (*Cervus sedgwickii*) of the Upper Pliocene, and the great Irish deer (*Cervus giganteus*) of later times (Fig. 5). In those animals, these weapons attained to such huge size that they hampered their possessors in "the struggle for existence," so that extermination overtook them. They could not escape their enemies, by reason of the burden of their horns.



Photographs by E. J. Manly.

than as serving any useful purpose to-day. Originally, no doubt, they served as weapons of offence, such as are borne by males of many species, which display "secondary sexual characters." To-day they have outgrown their usefulness as weapons, and have become, instead, a source of danger to their possessors.

The teeth of the Cetacea, indeed, present some very remarkable features. In the earliest known fossil species, one can distinguish incisors, canines, premolars, and molars, the latter with strangely serrated edges. In the killer-whales, dolphins, and porpoises of to-day, the teeth present a uniform series, conical in shape. In some species there are as many as fifty in each jaw. But, on the other hand, in many of the "toothed whales" the teeth are restricted to one or two pairs, which cut the gum in the males alone. In Cuvier's beaked whale (*Ziphius*), for example, the old bull bears two large conical teeth at the end of the lower jaw (Fig. 3). In the bottle-nosed whale (*Hyperoodon*) there are two pairs of teeth, but only the foremost pair cuts the gum. In Sowerby's whale, the male develops a pair of teeth near the middle of the lower jaw (Fig. 2), while in the rare *Berardius* there are, as may be seen in the



6. AN EXAMPLE OF GREAT SIZE AS A MARK OF OLD AGE: *TRICERATOPS*, AN ARMoured DINOSAUR, FROM THE UPPER CRETACEOUS OF WYOMING. Behind the horns there grew out a great bony shield for the protection of the neck.

Photograph by A. Fieldsend.

all idiosyncrasies of growth are free, once they have started, to go on amplifying themselves until they either help, or hinder, their possessors. In the latter case, extermination inevitably follows.



# A CHINESE TRAIN OUTRAGE: TRAVELLERS CAPTURED BY BRIGANDS.

PHOTOGRAPHS SUPPLIED BY MESSRS. THOMAS COOK AND SON, PEKIN.



WHERE ONE BRITISH SUBJECT WAS KILLED, AND 24 FOREIGNERS (SOME BRITISH) AND 200 CHINESE PASSENGERS KIDNAPPED BY BANDITS:  
THE PUKOW-TIENTSIN TRAIN DERAILED NEAR LINGCHENG.



AFTER THE OUTRAGE IN WHICH A NUMBER OF BRITISH AND OTHER FOREIGN TRAVELLERS WERE CAPTURED, HELD TO RANSOM, AND SUBSEQUENTLY RELEASED: PASSENGERS AND LUGGAGE BESIDE THE OVERTURNED COACHES.

It was announced in the House of Commons on June 13, by the Under-Secretary to the Foreign Office, that all the foreigners captured by the Chinese brigands in the train outrage near Lincheng had been released. A subsequent message said that the negotiations for their release had been conducted by an American, Mr. Roy Anderson, who stated that the terms included an amnesty for all concerned, the payment of 175,000 dollars, and the enrolment of 3000 bandits by the Chinese Government. Writing from Pekin on May 13, Messrs. Thos. Cook, in sending in the above photographs, recall some details of the outrage: "Early

in the morning (2 a.m.) on May 6, about 1000 bandits tore up about 400 yards of track and waited in ambush for the express train from Pukow to arrive. Fortunately the train was proceeding very slowly, and only the engine and two first coaches suffered serious damage. The bandits then appeared on the scene, firing rifles and revolvers indiscriminately, accompanied by blood-curdling yells. They raided the train and carried off most of the passengers. . . . One British passenger was killed." He was Mr. Joseph Rothman. The five British subjects captured were Messrs. R. H. Rowlatt, F. Elias, E. Elias, T. Saphiere, and William Smith.



## BOOKS OF THE DAY

By J. D. SYMON.

SOME books have "quality" in the special sense of that word as it is understood by the older art-critics. If it is heard seldomer to-day, that is probably because the material to be criticised gives fewer opportunities for its use; and the same holds good of much current literature. By "quality" the old critics meant that result which followed from a laborious building up on a sure foundation. The process often implied erasures and modifications, but even these contributed to the final texture of the work. The very suppressions told in the last effort of craftsmanship. In a word, there was much more there than met the eye, and, for that very reason, what did meet the eye had become the excellent and enduring thing it was.

A notable new book (appropriately enough a book about a supreme artist) possesses in a remarkable degree this virtue of "quality." The thing cannot be laid hold of and exhibited in so many words. All you can say is that you know it is there. It makes itself felt. The material, rich and copious, has been wrought, not in one day or two, not certainly even in one year or two, but in many, into its present form. In writing, it is true, there can be no actual parallel to "painting-over," the superimposing of skin on skin of pigment or glaze—the analogy will not hold so far—but there is a more subtle analogy: for the writer's work may imply the overlaying of mental process upon mental process, a repeated modification and synthesising of thought that issues at last in a texture of words conveying this elusive, but unmistakable effect—the satisfying adaptation of the medium to the end, which, for want of a better term, we name "quality."

"Quality," however, in this restricted sense, is not everything. At the best, it is but an accident (very welcome and gracious, but still an accident) of the mere medium. "Quality" of paint or writing alone will not make a great work of art. Some higher and more spiritual communication is necessary. Of that, in its essential significance, Josef Israels caught a glimpse when, as a young man, he was copying a figure in Rembrandt's "The Syndics." He was, he said, surprised into recognition of "a presence, a personal genius, at once identical and elusive, which his brush could not evoke." What was denied to the copyist of paint in paint, may be granted to the interpreter who uses another medium, that of literature. In the latest literary portrait of Rembrandt something very like this has happened. We are made aware of "a presence, a personal genius" which the author's pen has evoked. And that presence is Rembrandt's very self.

To get this effect, an artist or a writer must be possessed alike with his subject, and with the divine fury of master-craft in action. And if his subject be one that lends itself of its very nature to this possession, so much the better for the work. No subject could be more likely to inspire the artistic result attained by Mr. D. S. Meldrum, in "REMBRANDT'S PAINTINGS" (Methuen; £3 3s.), than Rembrandt van Rijn in all his attributes. If it be true, as the jargon of philosophy has it, that "a thing is known in the sum of its predicates," then, as far as may be humanly possible, Rembrandt, as artist and as man, is made known to us in this essay accompanying reproductions of practically all his paintings.

It may be to some extent a loss that the author has had to confine his text within the limits of an "Essay," one of considerable length, certainly, but still an "essay." His studies have been so wide and deep that he has enough material at command to have furnished forth a work of far greater size, in respect of mere number of written pages. But even this restriction may be an advantage, for it has driven the author to a compendious intensity of expression

and handling that is entirely appropriate to his theme. One of the main purposes of this book is to illustrate that chief characteristic of Rembrandt's method, defined by Constantijn Huygens as "industrious self-concentration which loved to obtain a condensation of effect." That is no less true of Rembrandt than of Mr. Meldrum's exposition of the artist and his work. From long intimacy with the miller's son of Leyden,



A WELL-KNOWN CANADIAN TENOR'S DÉBUT AT COVENT GARDEN: MR. EDWARD JOHNSON.

Mr. Edward Johnson, the Canadian tenor, famous in the Dominion and elsewhere, arranged to appear for the first time at Covent Garden on Thursday, June 21, with Dame Nellie Melba, in "Faust." Mr. Johnson, who is thirty-eight, has long been ambitious to sing in the Empire's premier opera house, but could not accept previous offers owing to his American contracts.

and profound consideration of his technique, his latest exponent seems to have caught a kindred skill in throwing the sum-total of experience into a single and not necessarily very large canvas.

a life-long preoccupation and a life-long enthusiasm, the book itself affords sufficient proof in its general compass. But there is specific evidence of what the painter has meant to the writer from his very early years—

It seems like yesterday that, as a boy, in the old Six House, on the Heerengracht, I first set eyes on "The Burgomaster," and at the sight felt the flushing of every avenue of the sense of paint in me.

From that moment, one may surmise, the "sense of paint" has quickened every day, and has been fostered by contemplation, and an unweary pursuit of every scrap of knowledge that could possibly heighten the impression and, who knows? enable the critic to pierce at length the secret of the master's technique. The author has lived himself into his subject. Every inch of ground trodden by Rembrandt is as familiar to Mr. Meldrum as the shores of his native Fife, with their "Grey Mantle and Gold Fringe," which happy phrase of King James's, by the way, he borrowed as title to his volume of Fife stories, a book to know. To him the Holland of to-day is an open page, and not of to-day only, for one of the outstanding excellences of this account of Rembrandt is its vivid reconstruction in brief of Netherlands life (and Amsterdam, in particular) in the first half of the seventeenth century. It is introduced not so much to explain the painter (a practice of biography with which the writer has, I take it, but scant sympathy) as to enable the reader to see Rembrandt in his proper environment. Of that environment he may be an expression, but it is an expression that can be shown to be rather negative than positive. Rembrandt, in his golden period, when the successful portrait-painter had at his feet the materially prosperous Amsterdam of his day, the period when he lived exultingly in and for his art and his Saskia, still stood somewhat aloof, and that aloofness increased in the dark and disastrous days that were to follow. It is not by the external accidents of life that Rembrandt is to be understood. "The devoted research, beyond praise, of his countrymen, illuminating his social and artistic circumstance, neglects the spirit."

It is the spirit that this masterly interpretation seeks to detach and make manifest in so far as the invisible and intangible can be manifested. The material is the corpus of Rembrandt's painted work; the instrument is the written word informed by that "sense of paint in me" awakened long ago by "The Burgomaster."

In whatever else the Essay may come short, it has certainly succeeded in the spiritual revelation of Rembrandt in terms of his work in paint.

Not in the mere outwardness of the joyous apprenticeship at Leyden, not in the moment of prosperity, nor in the passion and grief for his idolized Saskia, not in shipwreck of worldly fortune and dark hours alleviated by the faithful companionship of the peasant woman Hendrikje Stoeffels, but in "the mastery in craftsmanship that had liberated his imagination," is the essential Rembrandt to be discovered. Here Mr. Meldrum has sought and found him, and the most important thing about this book, rich as it is in technical and historical detail and ordered tables—a most valuable work of reference even in the dry usefulness of an "index"—is its revelation of the artist who, working with singleness of purpose, has earned the right to say—

I can do with my pencil what I know,  
What I see, what at bottom of my heart  
I wish for, if I ever wish so deep—  
Do easily, too—when I say,  
perfectly,  
I do not boast.

Yes, an essay largely conceived, learned, copiously documented, but, above all, successful in its non-material purpose, which, impatient of "discarded moulds," is concerned only with the vital fact that "Rembrandt filled them with his magic."

## AN HISTORICAL LETTER

New York, March, 13, 1830

Dear Companion,

I have but just got my second machine into operation and this is the first specimen I send you except a few lines I printed to regulate the machine. I am in good health but am in fear these lines will not find you and the children from the melancholy account your letter gave me of sickness and deaths in our neighbourhood. I had rested contented to what I should if it had been summer season about the health of my family, as it is jealously healthy during the winter months; but

there has been an unusual quantity of sickness here this winter, and it has been very cold in Europe as well as in America, a strong indication of the change of season that I have so often mentioned. Mr. Sheldon arrived here four days ago he went immediately on to Washington and took my mangle for the Patent Office, he will return here next week at which time I shall put my machine on sale and shall sell out the patent as soon as I can and return home, at any rate I shall return home as soon as the Lake navigation is open if life and health is spared me. I have got along but slow since I have been here for the want of cash to hire such help as I wanted; I have been as prudent as I could, have taken my board with a family from Nyuga who keep a boarding house they are very good christian people and are kind to me. I pay three Dollars a week for my board. You must excuse mistakes, the above is printed among a crowd of people asking me many questions about the machine. Tell the boys that I have some presents for them. If I had any news to communicate I would print more but as I have none I must close hoping these lines will find you well. I wish you to write as soon you receive this, do not make any excuses I shall like see it in any shape

William A. Burt.

Phebe Burt

TYPEWRITTEN LETTER OF MARCH 13, 1830, FROM INVENTOR OF TYPEWRITER, TO HIS WIFE. Found among the papers of William A. Burt. This is probably the first typewritten letter ever produced.

"PROBABLY THE FIRST TYPEWRITTEN LETTER EVER PRODUCED": FROM WILLIAM BURT, INVENTOR OF THE BURT TYPOGRAPHER, TO HIS WIFE, DATED NEW YORK, MARCH 13, 1830.

The typewriter in its modern form is keeping its jubilee this year. On a double-page in this number we illustrate an exhibition of early and modern typewriters arranged at the Science Museum, South Kensington.

Photograph by Sport and General. By Courtesy of the Science Museum.

As an interpreter of Dutch art and Dutch life, Mr. Meldrum needs no introduction. But this latest work of his is (despite obvious limitations) the fine flower of a talent long and sedulously cultivated. That Rembrandt, in particular, has been to the author



# A CLUB OF ALL THE SPORTS: A FAMOUS LONDON SOCIETY RESORT.

FROM THE PAINTING BY C. E. TURNER.



## WHERE POLO CONSORTS WITH GOLF, LAWN-TENNIS, AND FASHION: TEA ON THE TERRACE AT RANELAGH.

The terrace at Ranelagh at tea-time is a rendezvous for enthusiasts of many different sports, for which this famous club provides facilities. We see here, for example, a polo player standing by a table where sits a girl with a tennis racket, opposite two others who have come as lookers-on. In the left background a pair of golfers are making their way to the tea-tables. The Club House,

standing in lovely grounds, is the fine old mansion of Barn Elms, where in 1589 Sir Francis Walsingham entertained Queen Elizabeth. Pepys and Evelyn mention it in their diaries, and on Jan. 16, 1678, the Earl of Shrewsbury fought a duel with the Duke of Buckingham there. Later, it was the resort of the Kitcat Club.—[Drawing Copyrighted in the United States and Canada.—C.R.]



# RICHMOND'S FAMOUS HORSE SHOW: PRIZES, JUMPS, AND EXHIBITS.

PHOTOGRAPHS BY SHOOTING GALLERY, W. A. ROYCE, L.N.A., G.P.U., AND TOPICAL.



WINNER OF THE COACHING MARATHON: MR. CLAUD F. GODDARD'S WELL-KNOWN TEAM OF BLACKS.



INSPECTING THE PRIZES: THE DUKE AND DUCHESS OF YORK, WITH THE MAYOR AND MAYORESS OF RICHMOND, AND MR. ROMER WILLIAMS.



A RIDE-ASTRIDE LADY COMPETITOR: MISS RITCHIE ON CONKERS.



A SIDE-SADDLE COMPETITOR AT THE RICHMOND HORSE SHOW: MISS W. CURRIE ON HAYDOCK.



A PRELIMINARY PERFORMANCE: BARON ENRICO NISCO GOES OVER A JUMP HELD BY HIS WIFE AND HIS SOLDIER-SERVANT.



WINNER OF THE FIRST PRIZE FOR SHETLAND PONIES, HARNESS CLASS: MRS. ETTA DUFFUS'S HUIZBOOR OF PENNIWELLS.

The Richmond Horse Show is an important social and sporting fixture, and this year the entries showed a considerable increase on last year's, the total numbering 850 as against 650. The quality throughout was good, and in some classes excellent. The Duke and Duchess of York visited the Show on the first day, and the occasion was the first public appearance of the Duchess since her illness. The King and Queen spent an hour and twenty minutes at the Show on the last day. Mr. Claud F. Goddard's

well-known and extremely stylish team of blacks was again successful in the section for private teams in the Coaching Marathon. Mr. Theobald's chestnuts being a good second, a placing which has occurred before. Mrs. E. Duffus, the well-known breeder, of Penniwells, Elstree, was very successful with her exhibits. Miss Ritchie rode Mr. Ritchie's Conkers, and won an equal first in the first jumping competition. The Show concluded on June 16.

# THE PRINCE'S MIDLAND TOUR: WALSALL; COVENTRY; BIRMINGHAM.

THE ILLUSTRATED LONDON NEWS, JUNE 23, 1923.—1107

PHOTOGRAPHS BY TOPICAL, L.N., AND G.P.U.



THE PRINCE OF WALES AT WALSALL: GREETING THE TEACHERS AT QUEEN MARY'S GRAMMAR SCHOOL.



AT THE COVENTRY AND WARWICKSHIRE HOSPITAL IN COVENTRY: A CHEERY WORD WITH PATIENTS IN THE OPEN AIR.



INVITING THE PRINCE TO KISS HER BABY: A PROUD MOTHER AT THE COVENTRY HOSPITAL PRESENTS HER ELEVEN-DAYS-OLD DAUGHTER, ONE OF WHOSE NAMES WILL BE "WINDSOR."



AT THE GENERAL ELECTRIC CO.: EDNA DRAKE PRESENTS FLOWERS.



WITH THE MAYOR OF WALSALL (ALDERMAN G. WARNER, WHO GAVE HIM A COMPLETE HUNTING OUTFIT, TYPICAL OF THE TOWN'S LEATHER TRADE: THE PRINCE OF WALES IN THE ARBORETUM, CHEERED BY A MASS OF FLAG-WAVING CHILDREN, INCLUDING BOY SCOUTS AND GIRL GUIDES.

During his stay in Birmingham, the first day of which was illustrated in our last issue, the Prince of Wales made a tour by motor of many neighbouring towns and villages in the Midlands. Thus, on June 13, he visited Dudley, Wolverhampton, Walsall, Wednesbury, West Bromwich, and Smethwick, with the intermediate districts. At Walsall, which is a centre of the leather trade, the Prince was presented by the Mayor (Alderman George Warner) with a gift that especially pleased him as a hunting man—a saddle and bridle, with whip, spurs and gloves complete. In the

Arboretum at Walsall he inspected the British Legion, and was greeted by nassed school-children, Boy Scouts, and Girl Guides. On the 14th, the Prince visited Coventry, Warwick, Leamington, and Stratford-on-Avon. In the Coventry and Warwickshire Hospital, he was invited to kiss an eleven-days-old baby girl by the proud mother, who said that one of her child's names was to be "Windsor." On the way to Coventry, the Prince passed through the Forest of Arden and the village of Meriden, where an obelisk commemorates Cyclists who died in the war.



# THE LADY OF THE ROSE: SIXTY YEARS IN ENGLAND.

FROM A PHOTOGRAPH BY VANDYKE



THE INSPIRER OF A MOVEMENT THAT HAS RAISED OVER £1,000,000 FOR HOSPITALS: HER MAJESTY QUEEN ALEXANDRA, WHO AGAIN DROVE THROUGH LONDON ON ALEXANDRA DAY.

Queen Alexandra received a great welcome once more when she made her customary drive through London on Alexandra Day (June 13), to visit the stalls of the principal rose-sellers. Afterwards, in a letter of thanks to all concerned, addressed to the Duchess of Portland, chairman of the Executive Committee, her Majesty said: "I remember with feelings of pride and gratitude that this is the twelfth anniversary of the Day inaugurated by the ladies of Great Britain in my honour to benefit hospitals and kindred institutions and charities, and the fact is doubly interesting to me to-day, as 1923 is also the sixtieth anniversary of my

arrival in England. It is with thankfulness that I look back upon these happy years. . . . I alluded in my last letter to you to the wonderful growth of Alexandra Day and to the generous response to our appeals, which has resulted in more than £1,000,000 being raised by collections. In the Metropolis alone last year, over £46,000 was collected in the streets, being an increase of more than £6000 on the previous year. . . . Our main object is to augment the funds of our hospitals . . . every effort should be forthcoming to help their beneficent work for the sick and suffering, and to render the continuance of the voluntary system possible."



# THE JUBILEE OF THE TYPEWRITER: THE MACHINE THAT OPENED THE DOORS OF BUSINESS TO WOMEN.

FROM THE JUBILEE EXHIBITION OF EARLY AND MODERN TYPEWRITERS AT THE SCIENCE

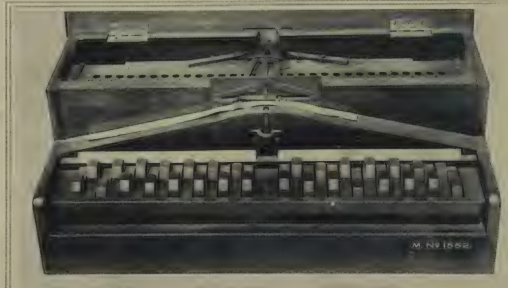
MUSEUM. BY COURTESY OF THE DIRECTOR. PHOTOGRAPHS BY SPOT AND GENERAL.



NOW IN THE NATIONAL MUSEUM AT WASHINGTON (U.S.A.): THE BURT  
TYPOGRAPHER OF 1829.



PATENTED IN 1864 BY MR. H. A. H. GUIL: THE "HAMMONIA" TYPEWRITER,  
WITH 45 CHARACTERS ON THE EDGE OF A THIN STRAIGHT BLADE.



DESIGNED IN 1851 BY SIR C. WHEATSTONE FOR THE RAPID PRINTING OF TELEGRAMS:  
A TYPEWRITER WITH A PIANO-LIKE KEYBOARD.



MADE AND PATENTED BY JOHN PRATT IN 1866: A TYPEWRITER  
WITH 36 SYMBOLS IN 3 ROWS ON A VERTICAL ROLLER.



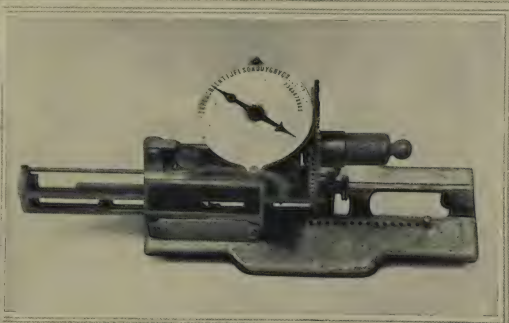
PATENTED IN 1873: THE REMINGTON (ORIGINAL-  
LY KNOWN AS THE SCHOLES-GLIDDEN).



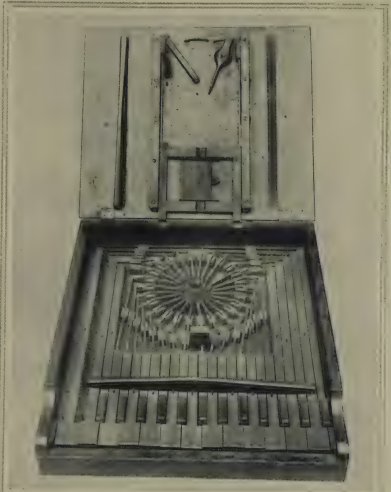
INVENTED IN 1850 BY MR. S. A. HUGHES:  
A TYPEWRITER FOR THE BLIND.



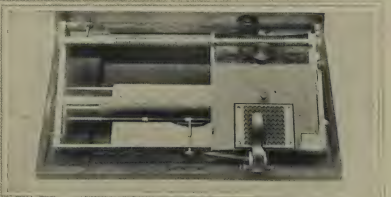
MADE IN 1890: A MACHINE LENT FOR EXHIBITION BY THE ENGLISH TYPEWRITER COMPANY,  
WITH 29 TYPE-LEVERS ARRANGED IN A CIRCULAR ARC.



INTRODUCED IN 1836: A COLUMBIA TYPEWRITER OF DIAL FORM, WITH 72 CHARACTERS  
ON THE EDGE OF A VERTICAL DISC OR TYPE WHEEL.



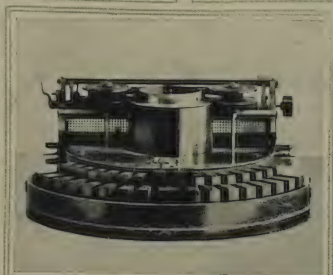
AN EARLY PRATT TYPEWRITER OF 1865: A MACHINE MADE BY JOHN  
PRATT BEFORE THE ONE HE PATENTED IN 1866.



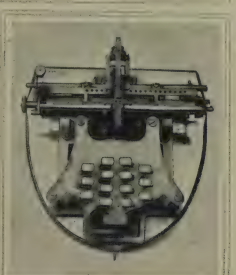
PATENTED IN 1851 BY MR. THOMAS HALL OF NEW YORK: THE HALL  
TYPEWRITER, WITH SQUARE RUBBER SHEET AS FONT.



PATENTED IN 1880: THE BAR-LOCK TYPEWRITER,  
NO. 1 MODEL.



ONCE THE PROPERTY OF SIR HENRY IRVING: A HAMMOND  
TYPEWRITER, PATENTED IN 1880.



PATENTED BY MR. J. GARDNER IN 1893:  
A MACHINE MEANT TO REDUCE SIZE.

It is now just fifty years since the Remington typewriter reached this country from America in a form practicable for general adoption in the commercial world, and to celebrate the occasion the Science Museum at South Kensington has arranged a very interesting exhibition of early and modern machines, the most important of which we are here enabled to illustrate. Although 1873 may be regarded as the typewriter's date of birth as a "commercial proposition," yet many inventors had previously worked towards its development, and had produced isolated examples of various kinds. We are, in fact, only nine years from the bicentenary of the earliest recorded invention, ascribed to an Englishman named Mills, who is said to have patented a typewriter as long ago as 1714. The first saleable machine, however, was the work of two Americans named Scholes and Glidden, who, after some thirty attempts, had a typewriter placed on the market by a firm of gun-

makers in 1783. This was the foundation of the typewriting industry. Another American, named Soule, devised the pivotal type set in a circle. The shift-key for using a capital as well as small letter on each lever was invented in 1878, and other improvements gradually followed until the typewriter as we know it to-day was evolved. Perhaps the most interesting and far-reaching result of the invention was that it brought into being the girl typist and thus opened the doors of business to women. Directly it became obvious that any woman who could play the piano could operate a typewriter, firms began to employ female clerks, then a complete innovation. Over fifty different kinds of machines exist, and typewriters are used in all parts of the world. It is even said that one has been invented, by a British Ambassador, for the intricate Chinese language, which has 1068 symbols.



## WITH 100-MILE-HIGH MOUNTAINS AS "WAVES": JUPITER'S SEA OF LAVA.



"A SELF-LUMINOUS AND SEMI-MOLTEN WORLD": AN ASTRONOMER'S CONCEPTION OF THE SURFACE OF JUPITER, THE GIANT OF THE PLANETS.

"Observations of Jupiter, made during the last twelve months," writes Mr. Scriven Bolton, "indicate with a degree of certainty that this giant of all planets is self-luminous. One proof of this is that when a portion of its surface is cut off from direct sunlight, as during the passage of a shadow of one of the planet's moons across the disc, the eclipsed region has been found to exhibit a luminous ruddy hue. Were we to observe the planet's night-side in its entirety (which we on earth can never do), it would doubtless be seen to present a strong coppery glow. Furthermore, it has been shown that Jupiter is something more than a mass of seething vapour. It is also tolerably certain that its physical condition amounts to nothing really solid, but that it is both liquid and viscous, and is partly enveloped in self-raised clouds. At the surface the chaotic masses are solely the outward

effect of internal vehemence. Though perhaps older in years than the earth, Jupiter is still young in evolution, and as yet totally unfitted for intelligence. The glowing interior is for the most part concealed by a slender condensing film in violent motion, while semi-molten matter is prodigiously poured forth from below. The seething and coiling plastic materials, assuming manifold colours, are thrust up into gigantic mountain-piles a hundred miles high, only to sink to a natural level a few hours later. Heavy metallic vapours are caught up in the incessant tornadoes, scudding along at 200 miles an hour. Jupiter, now the most brilliant object in the heavens except the moon, can be seen at twilight in the south, shining with a steady, silvery lustre. It has an equatorial diameter of 90,190 miles, and is larger than all the other planets combined. Its size exceeds the earth's by 1300 times."



## EX-GERMAN PROBLEMS FOR MANDATORIES.

"A WOMAN'S IMPRESSIONS OF GERMAN NEW GUINEA." By LILIAN OVERELL.\*

IT is written: "In some parts of Papua the natives fainted from horror when they first saw white men." That was long ago. Later they might well have swooned from fear, for terrorism by their own kind, by tribes warlike and cannibalistic, was supplemented by the brutality and bestiality of many

where, and she told her guest, Miss Overell, many strange, true, indicative things.

"As we passed beneath some huge, spreading trees with numerous aerial roots, dropping from the lofty branches to the ground, Miti stopped. It was here that the unfortunate victims of cannibal feasts were tied. Many years ago, she, guarded by two Buka boys, was roaming about, searching for plants, when she discovered a wretched woman patiently waiting her gruesome fate. Men came up and tied a piece of string on the part of the body they wished to eat. . . . Another time she saw in one of the villages a roasted body—the natives had fled, for they are ashamed to be seen at their cannibal feasts.

"Once some cooked human flesh was sent to her. . . . Her native nurse was mad to get it, and it was with great difficulty that she managed to bury it where she could not find it."

Then, on the Gazelle Peninsula: "Miti pointed out one of the sharp curves of the road.

"That is where Moses, the Malay overseer, was cut to pieces. The natives gave warning that the road was interfering with one of their 'sacred places.' The complaint was disregarded, the work went on, and Moses was murdered. For a long while afterwards on moonlight nights, they used to sit on the bank above the road, saying jeeringly, 'Where are you, Moses? Come and finish your road.' Then they would laugh and yell. It is horrible to hear the natives boast and jeer after they have killed a man."

Callous, indeed, they were, and not only mentally, but physically. Witness the Bainings, the wild people of the mountains. "The natives are not sensible to pain. They love to sleep round the fires made on the earthen floor of their huts, so they often get burnt, and it does not even wake them up. One man had a finger burnt right off, and it did not seem to hurt him"—and leprosy was not the cause of the immunity in his case.

Associated with these same Bainings is a remarkable survival of primitive warfare. They are "adepts at slinging stones, and even from great distances can hit an enemy just over the heart, the spot they always aim at, so that he drops dead."

Not for them, it may be presumed, the quacks of New Britain. "There was one many years ago who announced that for a payment of *tambu* he could make the men bullet proof, and when they were all invulnerable they could attack with impunity the white men at Kokopo.

"His method was to load a gun with a red berry instead of a bullet, and, when, after due incantations, he fired this at the boy's heart, it left a red streak of juice, which he promptly wiped away and showed that the skin was intact!

"When all the tribe were thus treated, they attacked the settlement, but were repulsed with great slaughter."

Better—for them—had they adopted the more orthodox method: "When a station is to be attacked, the natives come in the night and set fire to it by throwing burning sticks on the thatch, then they hide and throw spears at the people as they run out."

That sort of thing has died down, but many queer rites remain. Notable are those of the *duk-duks*, members of the notorious secret society. At a funeral in New Britain one danced in the shallow grave of the chief—"A dense globular mass of leaves, a yard or more in diameter, covered the figure from neck to knee. Below appeared two energetic black legs; above was a conical green mask with white marks; above that again was a long spike, terminating in a large bunch of light feathers."

In German New Guinea, too, writing of burial, it is interesting to quote: "With us 'a grandmother's funeral' is often a nice excuse for a few days' leave, but with these natives the plea is that they have to 'sleep on the dead,' and this is sometimes one of the objections to employing local labour with a large circle of family connections.

"The mourners literally do 'sleep on the dead,' lying on top of the shallow grave to prevent the spirit rising, which would do them harm in various ways. Ten days after death there is no longer any danger and then the funeral feast takes place.

"The spirits of slaves were particularly feared, for, famished and tortured as the poor wretches were—in life, their ghosts were bound to be most malignant.

When a man was slow in dying, and his relatives grew impatient, they did not hesitate to sit on him and thus hasten the end."

All this allied to the display so dear to the barbarian. In the capital to-day the natives are quite dandies: "Most of their attention is given to their hair, which is very fuzzy, and bleached with lime to various shades of brown, rusty red, and grey. Some heads were snowy white, others just like an opossum skin. They generally stick their combs amid their curls, or wear a feather, a flower, or sometimes a beautiful butterfly, which is tied by a short string and flutters vainly to be free. A favourite practice is to paint a flange of the nose or one lobe of the ear a vivid red."

And the ladies? "There was a report that one tribe on the south coast had tails so large that before sitting down they had to scoop a hole in the ground big enough to accommodate them! Fortunately, they were removable, being merely very large bunches of grass and foliage worn as—if not the latest, certainly the largest thing in bustles, one could imagine!"

What will be made of the people? None can tell. "Many think that the Christian Missions solve the difficulty. Do they?"

"Look at Fiji. The work the Methodist missionaries accomplished there was wonderful, and yet—

"In the old days, when a chief's house was built, a human being was buried alive with every post, holding it in his arms that the foundations might be 'well and truly laid.' Each war canoe was launched by being dragged over living bodies, which, mangled and in agony, were then thrust into ovens and roasted.

"The missionaries have changed all this, and the Fijians to-day are peaceable and law-abiding. They love to sing hymns and make long prayers, but they will not work and are fast dying out. It is the race that works and strives to overcome difficulties that survives. Probably life is too easy, food too plentiful, they have lost interest, and so there is no struggle for existence."

Possibly the solution will be found in other methods; teaching in which work plays its definite part: "The head mission station of the Sacred Heart is near Kokopo. It is a very wealthy community owning tens of thousands of acres of coconut plantations,



CARRYING DANCING-STICKS WITH FIGURES OF A GERMAN SAILOR (PRE-WAR): A KULAU DANCER.

The sticks represent those used to husk coconuts.

an exploiter of *kanakas*. That was not so long ago. Now the strong, persuasive hand has still to be shown if advance is to be made, but the grip is that of the pioneer who is genuinely anxious to better conditions, and will be able to do so if Powers That Be can ignore clamour and recognise that it is fatal for a black race to get "swelled head."

Much remains to be done: doubtless the Mandatories will see to it.

"Some say the natives should be left alone, but that is impossible at this stage of the world's history. Not only must they be saved from themselves and their own horrible cruelties, but the products of their land are needed for the rest of mankind."

Plantations are rich enough; peasant-proprietors could grow sugar-cane, rice, cotton, rubber, coffee, and copra. "Wireless" is in the land, and the telephone. The motor-car is rare, but well enough known to be called the "boat-belong-bush." The umbrella is sufficiently modern to be carried by teams playing football in the rain! There is at least one hotel with a bath, though it is true that, when the plug is removed, the water rushes out and flows over the floor, finally leaking through the cracks to the floor below, the building being innocent of drains!

But, even with these signs and portents presaging a "civilised" future, the task will call for knowledge and supreme tact. "The intelligence of the natives is very limited. They are children mentally, and will remain children for many generations. They are cunning, cowardly, cruel, revengeful, treacherous, but they are also generous, anxious to please, patient, uncomplaining, helpless, and their fate lies in our hands."

Their past has to be lived down, and Custom and Superstition were ever tenacious of their thrones, very unready to be deposed.

Imagine, for example, dealing with a New Britain retaining even a particle of the traditions of the old days. The courageous Mrs. Parkinson, daughter of an American Consul at Apia and the daughter of a Samoan chief, and sister of Queen Emma, knows well enough how things used to be there and else-



WITH "TAIL" SAID TO BE ACCOMMODATED IN A HOLE IN THE GROUND WHEN ITS WEARER IS SITTING: A WOMAN FROM THE SOUTH COAST.

Illustrations Reproduced from "A Woman's Impressions of German New Guinea," by Courtesy of the Author and of the Publisher, John Lane, the Bodley Head, Ltd.

besides carrying on various trades—furniture-making, etc. Under German law, the missions were registered as trading companies, and are known as The Sacred Heart of Jesus, Limited, and The Holy Ghost, Limited!"

A very instructive record of observation and information; a book to be read and thought about.

E. H. G.



WOMAN'S SHARE IN THE INTERNATIONAL HORSE

PHOTOGRAPHS BY W. A. ROUGH, AND ONE (THE



Lady Terrington.



Mrs. D. Stonor.



Mrs. R. B. Brassey.



Mrs. B. Tilbury.



Miss Rosemary Schweder.



Mrs. G. R. Holland.



Mrs. E. A. Dodd.



Mrs. V. Hobart.



Miss B. Powney.

SHOW: WELL-KNOWN LADY EXHIBITORS AT OLYMPIA.

HON. MRS. KENNETH MACKAY) BY RITA MARTIN.



Mrs. Gladys Beadon.



Miss V. St. Clair-Johnston.



Miss M. A. Bullock.



The Hon. Mrs. Kenneth Mackay.



The Hon. Mrs. Drury-Lowe.



Mrs. Philip Hunloke.



Mrs. Etta Duffus.



Miss K. Gillespie.



Miss Weston-Stevens.

THE FEMININE SIDE OF THE TWELFTH INTERNATIONAL HORSE SHOW AT OLYMPIA:

Many women are among the exhibitors at the International Horse Show (the twelfth of the series) which is being held at Olympia from June 23 to June 30. Those whose portraits are given above (taking them in order from left to right, beginning at the top) are exhibiting as follows: Lady Terrington, a riding horse; Mrs. D. Stonor, riding horses; Mrs. R. B. Brassey, hunters; Mrs. Gladys Beadon, a riding horse; Miss V. St. Clair-Johnston, a riding horse; Miss M. A. Bullock, jumping; Mrs. B. Tilbury, harness; Miss Rosemary Schweder, a riding horse; Mrs. G. R. Holland, riding horses and hunters; the Hon. Mrs. Kenneth Mackay, hunters; the Hon. Mrs. Drury-Lowe, riding horses; Mrs. Philip Hunloke, Shetlands; Mrs. E. A. Dodd, a riding horse and a hunter; Mrs. V.

BRITISH SPORTSWOMEN EXHIBITING HORSES FOR RIDING, JUMPING, OR DRIVING.

Hobart, Shetlands; Miss B. Powney, a riding pony; Mrs. Etta Duffus, Shetlands; Miss Kathleen Gillespie, a novice horse; Miss Weston-Stevens, a riding horse. Some of our photographs show the owners with the actual horses that they are exhibiting. Thus, Miss D. Stonor is seen riding her Ace of Hearts; Mrs. V. Hobart is driving her Douglas of Hurst Barns, and Miss Weston-Stevens is riding her Tarantella II. The photograph of Miss Gillespie shows her with her hack Cadogan Lily, winner of Viscount Cave's Cup for Novice Hacks at Richmond. Mrs. B. Tilbury is seen above driving her chestnut Gaythorn, which has taken many prizes. The Hon. Mrs. Drury-Lowe is shown riding her Osmunda.



# The World of the Theatre

By J. T. GREIN.

## MORE ABOUT THE STAGE AS A CAREER.

SOME letters have come to hand, not only from England, but from abroad, where, apparently, our *Illustrated London News* is widely and—what I like even more—carefully read, about that vexed question of the stage as a career, to which I referred the other day. An angry "Society Girl" chides me for democratic views (whatever that may mean), and asks me why the stage-door should be closed to a drawing-room girl, and why a prospective employer should be allowed the indiscreet question anent the seeking of a career "of necessity." An "Alarmed Mother" reads something between the lines which no one ever asserted: she wants to know whether her daughter of seventeen can in safety go alone to the theatre, and whether on the stage the same "well-ordered conditions of life" exist as in the middle-class; in other words, whether there is not too much freedom for a girl who only just begins to peep into life, and whether that freedom is not dangerous. A third party, whom I will label "The Girl at the Turnstile" for I am glad to say that all my correspondents give their real names and addresses, and that I merely adopt the sobriquets for reasons of tact—complains that she has been five years on the stage (and mostly off), has laboured in the provinces at salaries varying from £3 to £4 10s., has played big parts on tour in London successes, but has never had the faintest chance of a London engagement, as she, half-foreign (her father was a naturalised Russian), is a stranger in the great city, and has not been able to secure even an introduction to a London manager. In her periods of "resting" she has done some dress-making—at which she is an expert, as an ex-student of an Académie de Couture in France—and has earned more than on the stage. Her heart is, of course, with the latter; and now she wants to know whether she should give up all hope of theatrical success and stick to the needle. "Brunette," an actress well known on the London boards, who played the leading part for two hundred nights in a West End theatre of the first class, relates her experience with a manager. She had an introduction from a famous man of letters, and went to the managerial sanctum

and the pause seemed long to her. She felt like a servant from a registry-office. At length he took the letter which she had placed on the ledge of the desk, glanced at it, got up, and said: "Just come nearer the light, please," which she did. He then looked at her intently and concluded the interview in one sentence: "You are dark" (in fact, she was

"closed door," once she had made up her mind to force it; even less could I picture a French girl wavering between the stage and dressmaking. She would make her own dresses right enough, at any rate—as many French girls do—but she would rather sacrifice herself than her ambition; for with her the stage is in the blood, and no power on earth could counteract it. Here, with our coolness of commonsense, the material side would become, if not uppermost, of great weight. The real artistic temperament would never dream of weighing "acting and dressmaking." The two ideas are as far apart as this world from the next.

Again, is it not astonishing that an "Alarmed Mother," in these after-war days, when the emancipation of women and their development of view has made in a few years a stride of centuries, should still concern herself about freedom and its bearing on a course of life? Is it not astounding that beyond a doubt, particularly in the country, countless people still think of stage-life as fraught with laxity of morals or worse, of the theatre as a sink of perdition? Ay, even in London there is still a survival of such antiquated bigotry. Not long ago I heard a stump orator denouncing the theatre and all its works. And the sexless women in a semicircle around him, listening to the sanctimonious nonsense which he uttered, chanted with sigh and sob, "Hear, hear!" Yet these same people who wallow in doubt and fear or denunciation, send their girls to the factory, the shop, or the city without even the faintest thought of the perils of freedom.

It is time that all this cant about the stage should cease; but it is also expedient that somebody in authority should scatter broadcast some greater knowledge as to the meaning of a stage career—its aspects, prospects, and drawbacks. It is a subject that should be treated in the great public schools, from those in the County Council to the colleges and finishing schools for girls.

I am quite ready to admit that those who believe in *vocation* will fight their way despite all that may be said against joining an overcrowded profession. But these form the minority; the rest still look upon the theatre, as foreign artists still look upon England—



THE AMOROUS BONE-SETTER HYPNOTISES THE ORTHODOX SURGEON'S CRIPPLED DAUGHTER, IN "THE OUTSIDER," AT THE ST. JAMES'S THEATRE: MISS ISOBEL ELSOM AND MR. LESLIE FABER.

The "Outsider" of Miss Dorothy Brandon's play is a bone-setter who undertakes to cure the crippled daughter of a famous surgeon and falls in love with her. In the course of the "cure" he puts her into a hypnotic sleep and kisses her, making her believe that the kisses are those of her lover. Ultimately the bone-setter supplants the lover in her affections.—[Photograph by Stage Photo. Co.]

not, she was *blond cendré*, "I want them fair; sorry, good-morning." Before she had realised what it all meant, she found herself outside, the elegance of his language still ringing in her ear. Not a word had he asked about her career, or about her "line" of acting; he had merely sampled her hair, as a tobacco-importer samples a bunch of the fragrant leaf at the exchange on sale days.

This story of "Brunette" reminds me of another managerial interview of which an actress told me. Quite a contrast, yet equally futile. She saw a theatrical magnate renowned for his urbanity. "He was so polite," said she, "that, after ten minutes' talk, I descended the stairs as happy as if I had an engagement in my pocket. As a matter of fact, all I took away with me was the cold comfort that now and ever in the dim and distant future there would be nothing doing." But, oh! for the balm of polite words! It makes one think of the irony of Spanish parlance, when a creditor, in the body of a "to-account-rendered" letter, with much circumlocution, threatens proceedings, and winds up with: "I am your humble servant who kisses your hands," or sometimes, "who lies at your feet." Our obedient servants of the Treasury are nowhere in comparison.

And so I could go on with extracts from my letter-bag, and tales of woe and grim humour. Incidentally, let me say that I have answered every correspondent in private, and advised to the best of my ability. But

what struck me, in reading all these arguments and experiences, is the sublime ignorance of people, off the stage as well as on, of the inner constitution of the English theatre, and of the peculiar mentality of our people with regard to it. I could not conceive a stage-struck French Society girl talking about the



THE SLANG-AND-CIGARETTES TWIN IN "THE LILIES OF THE FIELD," AT THE AMBASSADORS THEATRE: MISS EDNA BEST AS CATHERINE.

Catherine, twin sister of Elizabeth, is a typical modern girl, with her slang and her cigarettes and her challenging manners.

Photograph by Foulsham and Banfield, Ltd.

with great expectations. "Come in!" said a commanding voice, and she entered. The day was dim, and an electric light was hanging over the huge roll-top desk behind which the great man was sitting, busily writing. He never looked up when saying "How do you do?" He never asked her to sit down; she stood,



THE CRINOLINE-AND-CURTSEY TWIN IN "THE LILIES OF THE FIELD," AT THE AMBASSADORS THEATRE: MISS MEGGIE ALBANESI AS ELIZABETH.

Elizabeth, competing with her twin sister, Catherine, for a young man's favour, assumes mid-Victorian dress and manners.

Photograph by Foulsham and Banfield, Ltd.

countless disappointments can prove it—as a land of milk and honey and gold. To enlighten them, before the bitter disenchantment of reality rudely teaches them wisdom, is an urgent necessity.

For the theatre as a career is still only a small oasis in an endless Sahara.



## A FORTUNE IN OLD FRENCH TAPESTRY: THE ROTHSCHILD SALE.

BY COURTESY OF MESSRS. CHRISTIE, MANSON AND WOODS, MR. S. BENSIMON (20, RUE ROYALE, PARIS), AND M. EDOUARD JONAS, PARIS.

ONE OF A SET OF THREE PANELS OF AUBUSSON TAPESTRY SOLD FOR 1600 GUINEAS: BOUCHER SUBJECTS FROM CLASSICAL LEGEND IN MEDALLIONS.

THE set of three panels, of which the above is one, was bought for 1600 guineas by Mr. S. Bensimon, of Paris. They comprised an oblong panel, 7 ft. 8 in. high by 19 ft. 3 in. wide, an upright panel, 7 ft. 8 in. high by 6 ft. wide, and another 7 ft. 8 in. high by 5 ft. 11 in. wide. The panels show Mars, Venus, Bacchus, and other figures in oval medallions.



ONE OF A SET OF FOUR PANELS OF GOBELINS TAPESTRY WHICH WERE SOLD FOR 15,000 GUINEAS: A TRAVELLING FAIR BESIDE RUINS OF A TEMPLE.

FOUR panels of Gobelins tapestry woven with Boucher subjects in landscapes, and signed F. Boucher, were bought for 15,000 guineas by Mr. Smith, who was acting for M. Edouard Jonas, of Paris. Each panel measured about 8 ft. high by 14 ft. wide. This one is described as "an oblong panel, depicting a travelling fair with a peep show and stall in the foreground, with peasants and children beside a stream, and the ruins of a classical temple; and in the background a statue of Pan."

ANOTHER OF THE SET OF FOUR PANELS OF GOBELINS TAPESTRY SOLD FOR 15,000 GUINEAS: A SHEPHERDESS AND FORTUNE-TELLER WITH OTHER FIGURES.

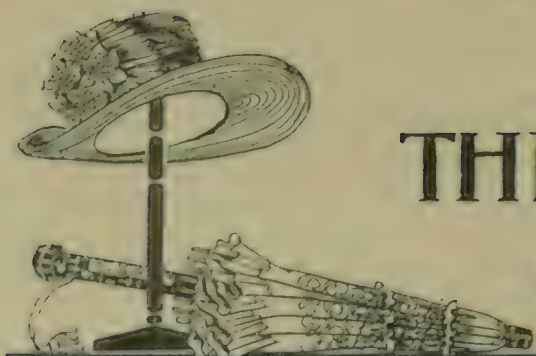
THIS panel is described in the sale catalogue as "depicting a shepherdess and a fortune-teller, with a girl and a youth and some sheep in the foreground, beside ruins supported by a figure of a Satyr in the background." As mentioned above, it is one of a set of four Gobelins tapestry panels, signed F. Boucher, which were bought for 15,000 guineas for M. Edouard Jonas, of Paris, at the Rothschild sale at Christie's. As mentioned below, there were eleven lots of tapestry included in the sale, and together they realised about one third of the total receipts, which amounted in all to £76,668.



The collection of old French furniture, tapestry, and objects of art formed by the late Sir Anthony de Rothschild, Bt., between 1840 and 1850, was sold at Christie's on June 13 and 14. It realised for the two days a grand total of £76,668, which was much more than had been anticipated. This fine result was due to the great interest taken in the sale by French dealers and collectors, who acquired the most important articles. On the first day of the sale 100 lots realised £68,734, of which sum more than a third was produced by 11 lots of tapestry. Four Gobelins panels signed by Boucher (of which we illustrate two), brought no less than 15,000

guineas; three Gobelins lambrequins, 3000 guineas; three Aubusson panels (of which one is shown above), 1600 guineas; five Aubusson panels, 1150 guineas; a similar panel, 700 guineas; three small Aubusson panels, 520 guineas; and a Beauvais panel, 900 guineas. The sale was held by order of Sir Anthony de Rothschild's daughters, Lady Battersea and the Hon. Mrs. Eliot Yorke, and the collection was removed from Aston Clinton, near Aylesbury. That house is mentioned frequently in the letters of Matthew Arnold, who visited there as a friend of the de Rothschilds.





# THE WORLD OF WOMEN

Navy-blue pedal straw makes the charming hat from Debenham and Freebody's, Wigmore Street. The sunshade is of scarlet and gold tinsel lace.

ALWAYS the King and Queen think all round a subject before making a decision. Then the decision is one without any thought of themselves. Neither in the East of London nor in the West were the people allowed to be disappointed or injured in pocket, or inconvenienced in any way, by the death of the King's aunt. Princess Christian was an aunt for whom his Majesty had a real affection and a great respect, and the loss her death inflicts upon him is a great one. The Queen, too, admired and respected the late Princess, and feels greatly with her two daughters. These two Princesses begged, I am told, that their mother's death should cause as little upset to the season's plans as possible. Like the late Princess Christian, they are really good, unselfish, and kind.

Scotland is jubilant over the engagement of Princess Maud to Lord Carnegie. She had a very Scottish father, and is very like him in many ways—more so in appearance than her sister, Princess Arthur of Connaught. Up to the present her life has been devoted to the Princess Royal, who cares nothing for society, and who seldom goes anywhere except quite quietly to the Opera or a cinema show or to do some good work. It will probably be seen that when she is married Princess Maud will prove herself quite full of *joie de vivre* and fun, and will entertain and be entertained. She is very wealthy: the late Duke of Fife divided his wealth almost equally between his two daughters, his widow having a life interest. He was a very rich man.

Lord Carnegie is a fine soldier, and was in India as A.D.C. to the Viceroy in 1917-19. The family had a grant of land and the Barony of Carnegie from

David II. of Scotland in 1358. It, therefore, did not come down with the last fall of snow, as the saying is. The Earldom of Southesk dates from 1616. The second Earl waited on Charles II. in Holland. What is more to the purpose than his "lang pedigree" is that he is a great favourite with all who know him. He looked very smart in his Scots Guards uniform at the Caledonian Ball, and received many congratulations, although his engagement was known to his friends before that. His younger brother, who is in the Navy, married a kind of cousin of his own, a daughter of Major and Lady Susan Rodakowski-Rivers. Major Rivers is in the A.S.C., and is of Austrian extraction, but married a daughter of the ninth Earl of Southesk in 1894, assumed the name of Rivers, and was naturalised as a British subject. Their only son was a Captain in the Irish Guards, and was killed in the Great War. Lady Susan Rodakowski-Rivers is a half-sister of the present Earl of Southesk. There is some idea that the wedding will take place at Braemar while the Court is at Balmoral in the early autumn. Princess Maud is a tremendous favourite there, and she loves the place and people. Her favourite sport is fishing, and she has inherited skill with the rod from her grandmother, Queen Alexandra, and from her mother. Princess Maud is also quite a good horsewoman and whip.

Ascot will be over when this is being read. I write while we are all thinking and talking of the great event which marks the zenith of the season. It would appear that, given half a chance—and it looks as if meteorological conditions are likely to give a whole one—it will be a beautifully dressed Ascot, and that lovely capes and cloaks will be numerous displayed. There has been much written about the shortening of skirts again at the Parisian racecourses. A woman who lives to dress laughs at this, and says: "Of course the mannequins from the great Paris houses go in scores to the races. They are, naturally enough, dressed in the minimum of material at the maximum of cost, and have had their skirts up to their knees again." Here there is not the smallest indication of any such revival. Some women wear very short skirts, but they are conspicuous!

There is an irresistible attraction about the Caledonian Ball for British people not necessarily hailing from north of the Tweed. It is not Duchesses, though several are present in *grande tenue*; it is not the music of the pipes, although that is supplied by juvenile and by adult pipers; it cannot be altogether love of dancing, for, to write the truth, save for the set reels, for which space is roped off, there is little room for that. The Highland dress worn by the Highland soldiers and clansmen makes some of the attraction, and the full-dress uniforms add to it. The effect is certainly brilliant, and the verve and go and punctuation of the reels by "whoops," and the spirit of them, give a capital keynote to an evening's amusement. I heard one very English lady observe, in a tired voice: "It seems hardly civilised, does it?" as she watched the light-footed Scotsmen doing their steps and "whooping" and waving their arms. She had put her foot in it! The answer from a tall warrior with a triple row of decorations was: "It's a deal more in the spirit of dancing than the super-civilised performances I often witness, when the faces of the dancers are as solemn as if they were mutes at an old-time funeral!" It was very Scotch was the Caledonian Ball, and it was also very jolly and very picturesque and brilliant. There was a time when the getting downstairs was by no means a case of *facilis est descensus*, and another time when getting up had to be abandoned temporarily.

The weddings of last week were despoiled of some of the distinction they would have had, because of the universally regretted death of Princess Christian. Nevertheless, they were pretty and interesting functions. Lord Hardinge of Penshurst's only daughter made a most graceful and distinguished bride, and her dress was beautiful. To fit with her name, there was a diamond girdle, and diamond embroidery on the shimmering silver bodice, while the hydrangea-blue lining of the silver train lent a charming touch of colour. Everybody who was not seeing Lord and Lady Tweedmouth's daughter married at Holy Trinity, Brompton, was at the Guards' Chapel. The Duke of Abercorn was with the Duchess, who smiled almost audibly when addressed by someone from the



A trio of beautiful picture hats that hail from Debenham and Freebody's, Wigmore Street.

North of Ireland as "Excellency"; yet such she is, since the Duke there represents our King. The Marchioness of Blandford, Lady Hillingdon, Lady Stanley, and the Hon. Mrs. Humphrey de Trafford, four sisters who are called "Cadogan Square," were all there, and the fifth sister, the Hon. Mrs. Gilmour, made a fifth side to the family square on this occasion. The Duchess of Wellington was very regal in a long ermine cloak, which looked quite comfortable on that "lovely day in June"!

Lady Mary Cambridge had the King and Queen and Princess Mary at her wedding, and the Queen wore silver-grey, which suits her Majesty splendidly. The bride, now Marchioness of Worcester, is a great favourite with their Majesties, as she is, indeed, with all who know her. Her train, of lovely, well-preserved old lace, was of ancestral interest, having been worn by her great-grandmother, the Duchess of Cambridge, and her grandmother, the late Princess Mary Adelaide. The rose-coloured dresses of the bridesmaids looked well in the age-grey church. There was no reception, and Lord and Lady Worcester went off early in the day to Lowther Castle, Penrith, lent by the Earl and Countess of Lonsdale. A more beautiful place to spend a honeymoon there could not be than up among the glorious Cumberland hills, reminiscent of the sport they both love so well. The Countess of Lonsdale started a pack of beagles to hunt foxes in the hills—followers on foot—and showed some fine sport, too. The Marquess and Marchioness of Worcester will find plenty to interest them.—A. E. L.

Only five days are allowed by Harrods, Knightsbridge, for their summer sale, so that the dates—July 2 to July 7—must be carefully noted. During this period, the most unprecedented bargains may be obtained in all departments. Cotton voile blouses cost 5s.; overblouses of artificial silk are priced at a guinea; and there are useful bungalow overalls in zephyr for 5s. 11d. each. Knitted suits of wool and artificial silk will change owners for 59s. 6d.; and fleecy dressing-gowns for 12s. 9d. Lingerie is offered at prices that are almost unbelievable in their modesty, crêpe-de-Chine nightgowns being marked at 19s. 11d.



Black and white silk sunshades of quaint-shapes and designs have their home at Debenham and Freebody's.



*The Funeral of Princess Christian: The Cortège at St. George's Chapel, Windsor.*

THE BURIAL OF QUEEN VICTORIA'S THIRD DAUGHTER: HIS MAJESTY THE KING AND OTHER MEMBERS OF THE ROYAL FAMILY AS MOURNERS.

The royal mourners arrived at Windsor by train for the funeral of the King's aunt, Princess Christian, and proceeded direct to the Albert Memorial Chapel, where the procession was formed for the short progress to St. George's Chapel. The coffin, covered with the Royal Standard, and adorned with two simple wreaths from her late Royal Highness's daughters, was borne on a gun-carriage drawn by six bays of the Royal Horse Artillery; the pall-bearers on either hand. Imme-

diately behind the coffin came the royal mourners. Men of the King's Royal Rifles Corps—the famous 60th Rifles—the regiment of the late Prince Christian Victor, lined the steps of Queen Victoria's staircase. The service was short, and only the small private party was present at the actual burial, when earth was dropped on the coffin by Brig.-General Wray, Equerry to her late Royal Highness. The coffin will be transferred later to the Royal Tomb House.—[PHOTOGRAPH BY I.B.]

*The Marriage of the Queen's Niece to the Heir of a Duke.*

BRIDESMAIDS OF LADY MARY CAMBRIDGE: LADY KATHLEEN CRICHTON, LADY MAY CAMBRIDGE, LADY DIANA SOMERSET, MISS HARFORD, LADY ROSEMARY ELIOT, AND MISS CONSTANCE STANLEY.

Court mourning was put off for one day for the marriage of Lady Mary Cambridge, elder daughter of the Marquess and Marchioness of Cambridge, and a niece of the Queen, to the Marquess of Worcester, only son of the Duke and Duchess of Beaufort. The King and Queen, Queen Alexandra, the Empress Marie of Russia, the Duke of York, Princess Mary and Viscount Lascelles, Princess Alice,



AFTER THE CEREMONY AT ST. MARGARET'S, WESTMINSTER: THE MARQUESS OF WORCESTER AND HIS BRIDE, LADY MARY CAMBRIDGE.

Princess Maud, and other members of the Royal Family were present. The bridesmaids, who wore pale-pink dresses, were Lady May Cambridge, daughter of Princess Alice, Countess of Athlone; Lady Diana Somerset, sister of the bridegroom; Lady Kathleen Crichton, Miss Harford, and two tiny children, Lady Rosemary Eliot, a niece of the bridegroom, and Miss Constance Stanley.

PHOTOGRAPHS BY ALFIERI AND C.N.



## Fashions and Fancies.

### A Splendid Polisher.

Surely 7s. 6d. is a very moderate sum to pay for immunity from backache, yet this is the price of the Ronuk Home Polisher sketched here. It does away with all the tiring kneeling and bending that was once considered inseparable from cleaning floors. Moreover, the Ronuk polisher is the last word in efficiency, for it combines three duties in one. The dry-scrubber removes all dirt and scratch marks, the duster which fixes over it distributes the polish, and polishes at the same time. Ronuk outfits can be had from any grocer, stores, or oilmen.

### The Virtues of Soutterware.

Electricity has become the watchword of the modern home, and Soutterware fittings, which are sup-

a splendid example of inexpensive efficiency. They are available in various finishes, brass, copper, silver or bronze, and comprise electric-light holders, chafing-dishes, kettles and coffee machines, immersion heaters that will boil half a pint of water in four minutes, and, in addition, the most artistic flower-vases and plant-holders imaginable. An egg-boiler is illustrated on this page. Gongs, too, can be had in Soutterware, and a fully illustrated catalogue and price list will be sent on application.

### Everything for the Housewife.

Our grandmothers were slaves to their houses; they had no choice but to give up all their time to domestic work, for without labour saving devices the running of the home was no easy matter. The modern woman can accomplish the same amount of work in a fraction of the time with the help of the many ingenious things that science has invented for her. Goddard's Plate Powder, which can be obtained from any stores or dealers for 6d. or 1s., is invaluable for cleaning silver, and, being non-mercurial, will not injure the plate. The surface lustre is very lasting, and certainly no household should be without it.

### Sunshades and Picture Hats.

Picture hats from Debenham and Free-

hat at the top of the page is of navy-blue pedal straw, enriched with fuchsia flowers. A fascinating lattice-work of interwoven ribbon and straw makes the edge of the brim and part of the crown of the hat on the right. Nigger-brown is the colour chosen, and the beautiful model below is of black pedal straw, with an under-brim of rose-coloured taffetas. White crêpe marocain



An electric egg-boiler, for which the Telephone Manufacturing Company, 68, Newman Street, are responsible.



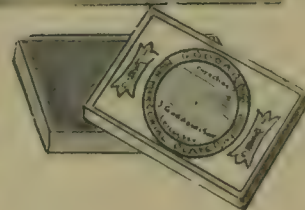
Who could imagine a pleasanter and easier way of cleaning the floor than the use of a Ronuk Home Polisher?

plied by the Telephone Manufacturing Company, and can be seen at 68, Newman Street, W.1, are

body's, Wigmore Street, are a delight to the eye, for these artists in dress have a sure touch and a wonderful sense of line. On page 1118 may be seen four of their creations, escorted by sunshades. The



An electric kettle, also of Soutterware.



Under the influence of Goddard's Plate Powder, silver becomes clean in a moment.

rosettes on a black crêpe-de-Chine scarf ornament the other hat, of crinoline straw. E. A. R.

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## THE WORLD OF MUSIC.

THE INTERNATIONAL FESTIVAL AT SALZBURG.

**D**URING the last few weeks all sorts of unauthorised and misleading statements have appeared in the Press with regard to the International Musical Festival at Salzburg. According to the latest reports from



INAUGURATING MAGNA CARTA DAY, ON THE EVE OF THE 708TH ANNIVERSARY OF ITS SEALING, BY A RELIGIOUS CEREMONY ON THE SPOT: THE SCENE AT RUNNYMEDE.

Magna Carta was sealed by King John at Runnymede, near Windsor, in 1215. There, on June 14, the eve of the 708th anniversary of that historic event, a "Magna Carta Day" was inaugurated by a religious ceremony in which members of local bodies and many of the general public took part. The massed choirs of the Established and Free churches of the district marched in procession from Egham Parish Church to Runnymede. Among those who spoke were the Dean of Windsor (Dr. A. Baillie) and the Marquess of Lincolnshire.—(Photograph by Photopress.)

Vienna, no performances of Mozart operas will be given, nor will there be any performances of Mystery Plays under the direction of Professor Max Reinhardt; there was some talk of a series of orchestral concerts under various eminent conductors, but these appear to have been abandoned also. Nevertheless, there will be a Musical Festival at Salzburg, and that is the Festival of Modern Chamber Music (Aug. 2 to 7) organised by the International Society for Contemporary Music. This society was founded at

Salzburg last summer, and its headquarters are in London (3, Berners Street, W.). An international jury consisting of seven distinguished musicians from seven different countries was appointed to draw up the programmes, but, owing to various difficulties, it was only possible to assemble four of them at the meeting held at Zurich last month. These four were M. Ansermet, the well-known Swiss conductor of the Russian Ballet; M. Caplet, the French composer and conductor; Herr Hermann Scherchen, conductor of the famous Museum Concerts at Frankfurt; and Dr. Egon Wellesz, one of the leading composers of the young Viennese school. As far as nationalities were concerned, it was a very well-balanced quartet.

Mr. Eugene Goossens was expected to be present, and it was hoped that he would leave London for Zurich directly after the production of Mr. Holst's opera at Covent Garden; but the management insisted on his conducting the second performance as well, so that his services were of necessity lost to the International Society.

The music sent in for consideration from various countries amounted to about two hundred works, all of which were most carefully considered by the jury. They had further the difficult task of arranging the selected works in a series of six programmes. These programmes present a survey of the whole output of modern chamber music. They include the names of thirty-six composers from fourteen different countries. The music was not chosen according to nationality, but solely on its artistic merits. It was decided that the jury

should have absolute freedom of choice. It is needless to say that for a work to be accepted unanimously (and the programmes are the unanimous choice of the four jurymen) by musicians of such eminence and such diversity of taste confers a European reputation upon its composer. Considering that the average proportion of composers to countries works out at two and a-half to each country, we may be very pleased to learn that three British names figure in the list. To assign the music to different countries is not always easy, for several of the most interesting modern composers have attached themselves to countries not their own.

The music chosen exhibits great variety of style. One of the most important works is Busoni's "Fantasia Contrappuntistica," which was played in London last year by the composer and Mr. Egon Petri; whether



WITH A COPY OF MAGNA CARTA ON THE SPOT WHERE IT WAS SEALED BY KING JOHN: (LEFT TO RIGHT) THE VICAR OF THE PARISH, LORD LINCOLNSHIRE, AND THE DEAN OF WINDSOR

Photograph by Photopress.

Busoni will be able to appear at Salzburg depends on the state of his health. He has been seriously ill throughout the winter. Béla Bartók, who has recently become well known in London, is represented by his second violin sonata; Schönberg contributes a cycle

(Continued overleaf.)



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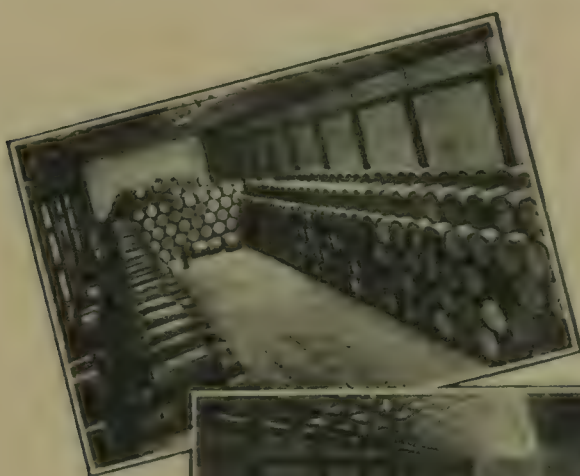
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(Continued.)

of songs which have seldom been performed anywhere, so that they will be a novelty to most of the audience. French music is represented by Ravel's sonata for violin and violoncello, a quartet by Darius Milhaud (the composer of "Le Boeuf sur le Toit"), and one or two others; the young German school provides a new quintet by Paul Hindemith, who is just beginning to be known to English musicians. It is generally admitted in Germany that the performance of a work by Hindemith at the Salzburg Festival of last year was what set the seal on his reputation. Russian music has not been forgotten; there are works by Stravinsky, Prokofief, and Miaskowsky.

The general tendency of the International Society is towards music of what may be called the pioneer type. This direction was established at the preceding Festival, which was organised by a small group of Viennese composers. It must be confessed that the result was somewhat monotonous and at times depressing, since a good deal of modern German music is apt to be pessimistic in character. The formation of the International Society has put matters on a much broader basis. The programmes for this year certainly include works of a grave and serious character, but they are well balanced by music of a definitely cheerful outlook, and the greatest care was taken at Zurich to make the programmes attractive as well as interesting.

That they will be amusing as well as attractive is shown by the inclusion of the "Valse Bourgeoise" of Lord Berners. The other British composers chosen are Mr. Arthur Bliss and Mr. W. T. Walton. Mr. Bliss's work is the Rhapsody for string quintet, flute, cor anglais, and two voices, published by the Carnegie Trust. It is well known in England, but will be new to a good many Continental musicians. Mr. Walton is at present little known even in his own country. He

is a young man of twenty-one, a native of Oldham in Lancashire, and was educated at Oxford. Two movements of his quartet were played at the first concert given by the Contemporary Music Centre of the British Music Society, which has now become the British section as well as the headquarters of the International. The work has since been rewritten and enlarged. Mr. Walton came before the public on

element in Miss Sitwell's poetry, and Mr. Walton's music, which was cleverly adapted to the glittering style of the poems, had also a strain of unexpected seriousness which soon induced the audience to listen with breathless attention. Mr. Walton's Salzburg quartet is in a more severe style, but it is all to his credit that he can affect the lighter side of music with elegance and distinction. EDWARD J. DENT.



THE WINNER (NOT IN "PEARLIES") OF THE COSTERS' DONKEY MARATHON AT THE RICHMOND HORSE SHOW: MR. W. PAGE'S ESTHER (RIGHT FOREGROUND).

A picturesque parade of costermongers' donkeys and barrows again formed part of the Richmond Horse Show, opened on June 14. They were judged by Lord Lonsdale, who paid the cost of the competition, except the first prize—a new barrow loaded with bananas, with donkey and harness complete. There was a special bonus for competitors resplendent in "pearlies." Eight prizes were awarded. The first three were (1) Mr. W. Page's Esther; (2) Mr. A. Brook's Moggie; (3) Mr. H. A. Nelson's Rose.—(Photograph by L.N.A.)

June 12 in collaboration with Miss Edith Sitwell. Their joint entertainment, "Façade," was a novel and most exhilarating affair. Hidden behind a grotesquely painted curtain, Miss Sitwell recited a series of poems to the accompaniment of music for flute, clarinet, saxophone, trumpet, violoncello, and percussion, composed and conducted by Mr. Walton. The audience at first was inclined to treat the whole thing as an absurd joke, but there is always a surprisingly serious

not render "make-believe" easier by crediting the girl at first with something like a Cockney accent. Neither she nor Mr. Donald Calthrop seems much at home in the play, and Mr. Calthrop shows to better advantage in a Grand Guignol sort of first-piece, "Ha, Ha," for which Mr. Hugh Wright is responsible, as a patient who during a spiritualistic séance murders his doctor. Here Mr. Calthrop, with Mr. Edmund Breon's assistance, produces a thrill.

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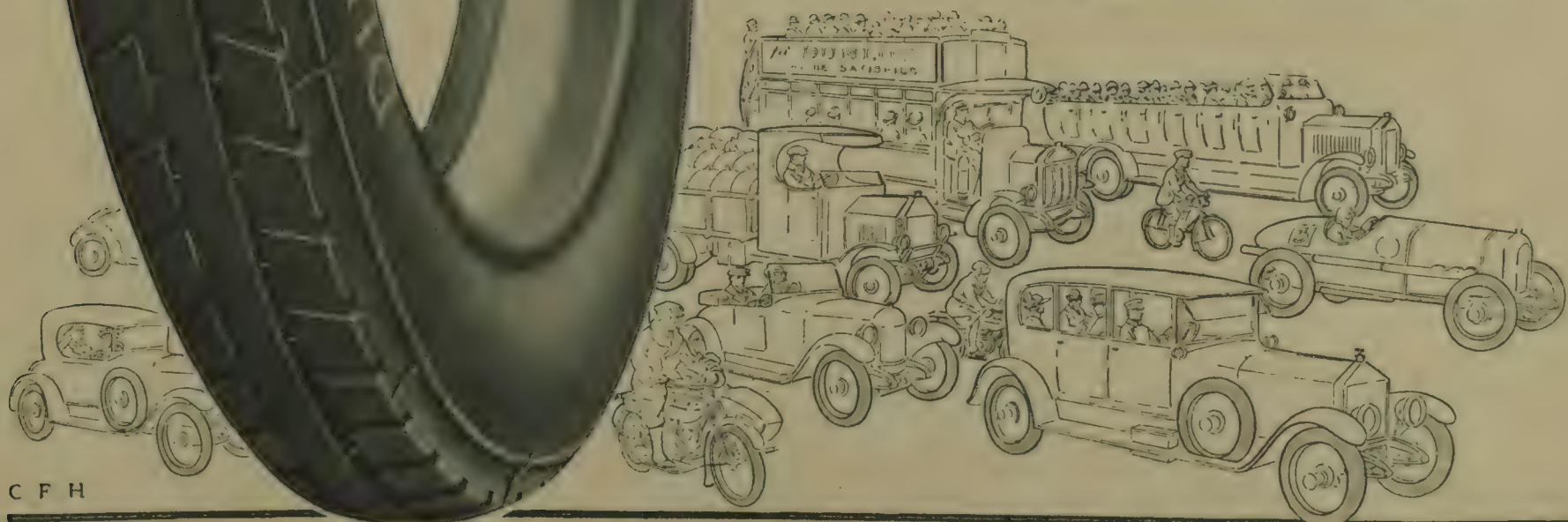
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## THE CHRONICLE OF THE CAR.

Tar-Spraying  
Roads.

Apropos my notes in last week's issue of *The Illustrated London News* regarding improper methods of road-tarring, I see that a correspondent of the *Autocar* asks the same question as I put relative to

The Motor in  
the Garden.

There is literally no end to the assistance the internal-combustion engine can give towards speeding up in our industrial and private life, and in easing the conditions of labour. One notable case in point is that of gardening and agriculture generally, where almost every operation which formerly required the use of horse or manual power has now become motorised.

This is not only the case where large estates are concerned. Thanks to the enterprise of such firms as Thomas Green and Son, among others, even the small land proprietor can with advantage employ the new methods. The motor-mower, for example, while it is a familiar enough sight on golf courses and large sports grounds, is now available in quite small sizes suitable for use in moderate-sized grounds and at quite a low price. These mowers are made in sizes from twenty inches to forty-two inches—these sizes referring, of course, to the length of the cutters.

withstand the ordinary usage to which other parts of a car are subjected. The Goldsmiths and Silversmiths Company are showing specimens, including huntsman holding aloft the fox, the polo-player, the sailor, the Alsatian wolf-hound, and a fox-hound. All these are perfectly modelled and reproduced in all the beauty of their true colours. Mascots of any model of any description can be made by this company at customers' own request. Once a subject has been decided upon, a realistic model is produced and submitted for the approval of the customer, after which the model is then cast into metal and prepared for the radiator cap. After this the artist's next endeavour is to produce upon the model the correct colouring of the subject.

Remarkable  
Rotax  
Performance.

"Remarkable in actual fact, yet just an ordinary Rotax performance." This describes the result of the successful 25,000-miles test (under K.A.C. rules over the club's standard routes) of

[Continued overleaf.]



ROSE-SELLERS AT CROYDON ABOUT TO FLY TO PARIS IN A ROLLS-ROYCE HANDLEY PAGE AEROPLANE: AN ECHO OF ALEXANDRA DAY.

Six English girls flew from Croydon to the Continent to sell roses on Alexandra Day (June 13). Miss Joan Treble and Miss Betty Treble went to Paris, Miss Lucy Gibson and Miss Norah Mahon to Cologne, and Miss Auriol Lee and her sister to Amsterdam. The aeroplanes were provided respectively by Messrs. Handley Page, Daimler Hire, Ltd., and the Instone Air Line.—[Photograph by Sport and General.]

the possible liability of local authorities for damage done to paintwork and upholstery. He wants to know whether, if the bill for removing the tar were sent to the authority concerned, there would be any chance of recovering. That is precisely what I and many others would like to know; but it seems to me that it is not the business of the individual motorist to bring such a test case affecting a matter which is really everybody's concern. It is rather that of the automobile associations, who might well select an individual case and ascertain what the Courts have to say about it.

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The Goldsmiths and Silversmiths Company have introduced something quite new in motor mascots. The model of any subject can be reproduced absolutely correct in every detail in metal, silver, silver-plate, or bronze, and can be supplied in the true colours of the subject, whatever it may be—Army, Navy, hunting, racing, games, animals, birds, etc. The idea of the new motor mascots is that they can be used to indicate the owner of the car—his Service, sport, or hobby. The colours used for the mascots will withstand all weather conditions. Climate has no detrimental effect, and they will



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*(Continued.)*  
the Rotax electric lighting and starting equipment fitted to a car which covered 300 miles a day, six days a week, for over three months—equivalent to four years' normal running. The starting-handle was never used, and the engine was started 681 times without a single failure. The Rotax lighting never failed, and the only replacements were five fractured bulbs. At the close of the test the equipment was in perfect order. No such result has ever before been achieved by the equipment of any other maker. Sunbeam, Talbot, Crossley, and many other famous cars fit Rotax electric lighting and starting equipment.

**The Dunlop Book.** Of the making of road books and aids to touring there is no end. I myself have accumulated quite a substantial library which now lies almost unheeded on the many shelves required to accommodate it. The fault with nearly every one of the so-called guides is that it is not comprehensive enough—that what it gives is excellent, but does not go far enough. There is, however, one motorists' *vade-mecum* which does completely cover the ground. I refer to the Dunlop book, which really does contain everything in the way of information which the touring motorist can possibly require, in so far as concerns the British Isles. Moreover, the information it contains is most excellently arranged, and can be assimilated at a glance. The maps are clear and easily readable, containing all the details needed, but not so much as to render them obscure and difficult. The hotel guide is comprehensive, and quite sufficiently informative. In fact, it would be difficult to imagine how such a work could be better done. It costs a guinea, and is honestly worth five to the real motor tourist.

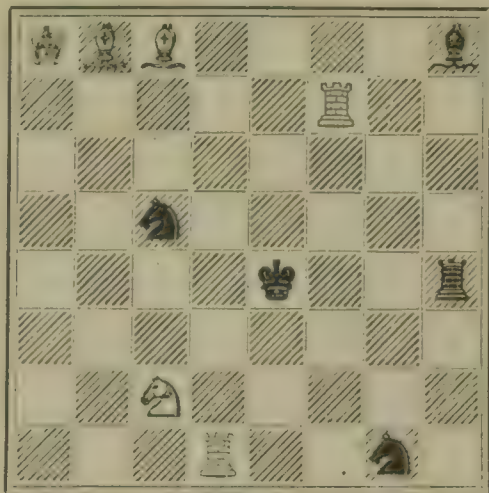
**A Notable Bean Performance.** Because three 11'9-h.p. Bean cars behaved so well as official vehicles in last year's Scottish Six Days' Trial organised by the Edinburgh Motor Club, that body again selected the Bean for the use of officials in the recent test, and in writing to the makers regarding their performance Mr. Campbell McGregor, the secretary of the club, states: "Our route this year was infinitely more severe, and in consequence it gives me great pleasure to be able to state that your cars came up to our expectations in every way, as we fully expected. I can give no higher praise to your cars than to state that they performed all their official duties without fault—and these duties were by no means light." The Bean cars used were standard stock models, and on the second day of the trial one of them distinguished itself by climbing the

notorious hill of Altnaharrie in Ross-shire with six aboard. This hill is so steep and rough that it accounted for many failures in the trial. W. W.

CHess.

To CORRESPONDENTS.—Communications for this department should be addressed to the Chess Editor, 15, Essex Street, Strand, W.C.  
Mrs. W. J. BAIRD (Paignton).—We are pleased to hear from you again, and hope to find your welcome contribution quite sound.  
NOEL BONAVIA-HUNT.—Problem received with thanks.  
CORRECT SOLUTION OF PROBLEM No. 3903 received from H. F. Marker (Porbandar, India); of No. 3904 from J. A. Krishnamachariar (Madras); H. F. Marker, and H. Heshmat (Cairo); of No. 3905 from Julian Ellis Mack (La Porte, Indiana); H. Burgess (St. Leonards-on-Sea); C. Yates (Windsor); and D. Tenney (Montclair, U.S.A.); of No. 3906 from James C. Craik (Crowthorne), W. Byas (Framlingham); E. J. Gibbs (East Ham); "Senex," C. Yates (Windsor); M. McIntyre (Camberwell); H. Burgess, E. M. Vicars (Norfolk); and William H. Prust (Long Eaton).  
CORRECT SOLUTIONS OF PROBLEM No. 3907 received from L. W. Cafferata (Newark); G. Stillingfleet Johnson (Cobham); Noel Bonavia-Hunt, "Senex," H. Grasett Baldwin (Farnham); C. H. Watson (Masham); W. Rayer Harmer, Joseph Willcock (Southampton); E. G. B. Barlow (Bournemouth); W. Byas (Framlingham); A. W. Hamilton-Gell (Exeter); Hugh Nicholson (Oteley); H. W. Satow (Bangor); A. B. Duthie (Greenock); W. B. Sacret (East Cowes); George Sale (Bournemouth); R. P. Nicholson (Crayke); J. C. Stackhouse (Torquay); P. W. Hunt (Bridgwater); E. J. Gibbs (East Ham); Rev. W. Scott (Elgin); and James M. K. Lupton (Richmond).

PROBLEM No. 3908.—By W. R. KINSEY.  
BLACK.



WHITE.  
White to play and mate in two moves.

SOLUTION OF PROBLEM No. 3906.—By E. E. MAYBEE.  
WHITE  
1. B to Kt 2nd  
2. Mates accordingly.  
BLACK  
Any move

CHess IN GERMANY.

Game played in the International Masters' Tournament at Carlsbad, between Messrs. NIEMZOWITSCH and TARTAKOWER.

(Double Fianchetto Opening.)

WHITE (Mr. N.)	BLACK (Mr. T.)	WHITE (Mr. N.)	BLACK (Mr. T.)
1. Kt to K B 3rd	P to K B 4th	dog tenacity, and he has always	a piece in hand against every
2. P to Q Kt 3rd	P to Q Kt 3rd	hostile reinforcement.	
3. B to Kt 2nd	B to Kt 2nd		
4. P to Kt 3rd	B takes Kt		
This exchange is probably more useful to his opponent than to himself.			
5. P takes B	P to K 3rd		
6. P to K B 4th	Kt to K B 3rd		
7. B to Kt 2nd	P to B 3rd		
8. Castles	B to K 2nd		
9. Q to K 2nd	Castles		
10. Kt to R 3rd	P to Q R 4th		
11. Kt to B 4th	P to R 5th		
12. B to Q 4th	P to Q Kt 4th		
13. Kt to K 5th	Kt to Q 4th		
14. P to B 4th	Kt P takes P		
15. Kt P takes P	Kt to Kt 5th		
Kt to B 2nd is better. The Kt has no future at Kt 5th, and the effort to maintain it there ultimately costs Black the game.			
16. B to Q B 3rd	P to R 6th		
17. P to Q 4th	Q Kt to R 3rd		
18. Q R to Kt sq	R to Kt sq		
19. P to B 5th	B to B 3rd		
Q to B sq seems necessary; Black's great need is to secure a safe retreat for his K Kt, which at present is impossible.			
20. R to Kt 3rd			
White holds his grip with bull-			

The final stroke. Black is unable to extricate his Kt, which cannot now escape capture.

After this the end soon comes. White's King is safe against any surprise, and his doubled Rooks soon wear down Black's helpless Queen. The game is a fine example of direct and forcible play.

Q takes Q P  
30. B to Kt 3rd Q takes B P  
31. R to Kt 7th Q takes K P  
32. R (Kt sq) to K to B 3rd  
33. Q sq P to B 4th  
34. R (Q 7th) to Q 6th Resigns.

The Championship of the City of London Chess Club has been won by Mr. J. H. Blake—who is at the very top of his form this year—with the fine score of fourteen out of a possible eighteen. He was closely followed by Sir George Thomas, half a point behind. The Mocatta Cup was won by Mr. J. T. Sefton; the Russell Cup by Mr. H. Brown; and the Barrett Cup by Mr. J. D. Taylor. These competitions have all proved highly attractive, and augur well for the prosperity of the Club.

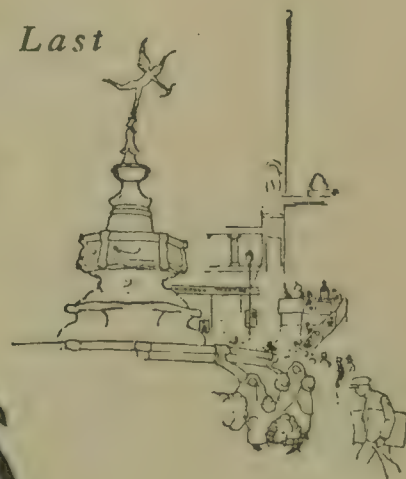
Holiday-makers contemplating a trip to France will make their path easy by consulting the Office Français du Tourisme, at 56, Haymarket, established by the French Government to provide free information and advice to British tourists. Its courteous director, M. Maurice Vignon, is ever ready to place his services at the disposal of inquirers. The office has just published a very useful booklet called "Les Prix des Hotels en France," naming hotels and their terms in all parts of the country, from Picardy to the Pyrenees, and will send a copy on application. It also issues a monthly bulletin giving particulars of forthcoming social and sporting events in France, and other current topics. As the editor points out, the rate of exchange makes a holiday in France comparatively cheap; while it affords a complete change and is full of fresh interest and value in broadening the mental outlook. "All our British friends," he concludes, "who have decided to visit France will find a cordial hospitality."

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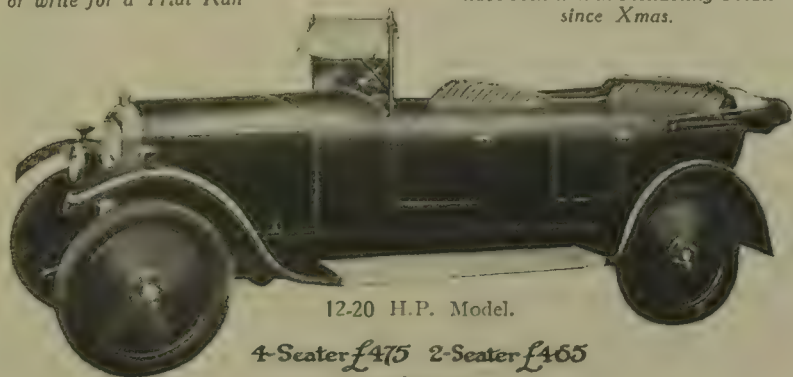
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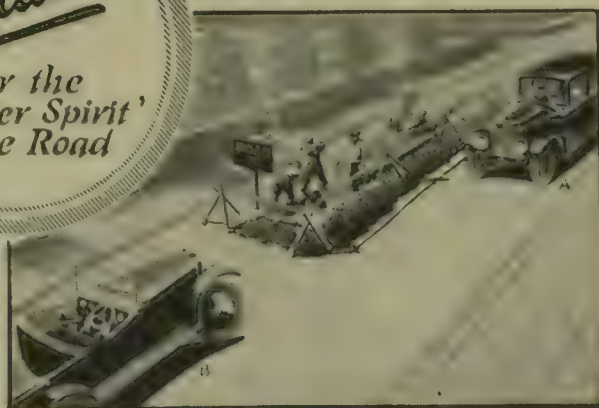
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on the Road

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In the situation represented above, where a stretch of road is under repair, the car "A," having the right to the left-hand side of the road, has also the right to the usable portion indicated in sketch.

The rule of the road is for "B" to wait until "A" has passed, when if the road be clear "B" may proceed. Where a considerable amount of traffic is running, there is usually a Police Constable or Roadman in control, whose signalling instructions should be observed.

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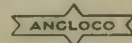
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The Holiday Magazine 2/-



## THE PRINCE OF WALES IN BIRMINGHAM.

A VISIT TO THE GENERAL ELECTRIC COMPANY'S WORKS AT WITTON.

WHILE in Birmingham on June 12, during his recent tour in the Midlands, the Prince of Wales visited the famous engineering works of the General Electric Company at Witton, where he



THE PRINCE OF WALES AT THE GENERAL ELECTRIC COMPANY'S WORKS AT WITTON, BIRMINGHAM: H.R.H. ACCEPTING RECORDS OF THE COMPANY'S WAR ACTIVITIES FROM MR. HUGO HIRST, THE CHAIRMAN.

Photograph by Topical.

received a splendid ovation from a great concourse of employees on the company's playing fields. The chief event of the occasion was the Prince's inspection of seven hundred ex-Service men employed by the company, who were drawn up on parade.

Only twenty-two years ago the 130 acres of the company's estate was an expanse of meadowland. To-day it forms the centre of a thriving suburb, and

it says much for the foresight of Mr. Hugo Hirst and those pioneers of the G.E.C. who originally selected the spot that, while it is within a few minutes of the centre of Birmingham, it also borders on rural districts. From the earliest days, under the wise guidance of Mr. M. J. Railing, now Director and General Manager of the G.E.C., progress was continuous. The same forward policy was continued when Dr. A. H. Railing became Works Director; and since the war there has grown up at Witton one of the largest groups of electrical engineering works in the country, comprising engineering works, switchgear works, carbon works, standard motor works, fan and small motor works, moulded insulation works, conduit works, battery works, lampblack works, and a foundry.

The part played by Witton Works in the war is history. Not the least of that part was taken by those seven hundred men who were drawn up on the main playing field for inspection by his Royal Highness. Again, there was the rapid conversion of a part of the works for shell-production, the lightning extension to the carbon works by means of which the huge demand for searchlight carbons by the Services was met (this works was the only one in the Empire which could produce these vital products); and the output of electrical apparatus of bewildering variety.

One item in the Prince's recent visit to Birmingham was the opening of the Nechells Electricity



CHAIRMAN AND MANAGING-DIRECTOR OF THE GENERAL ELECTRIC COMPANY: MR. HUGO HIRST.

Photograph by Elliott and Fry.

Generating Station. The entire manufacture of one of the largest turbo sets for this station was entrusted to Witton Works; and some of the 3000 employees are engaged in building similar large sets which are going to distant places of the Empire.

The playing fields at Witton provide accommodation for all outdoor sports. Many are the G.E.C. cricket, football, and hockey elevens, and many the tennis quartets. The main field, on which were drawn up the ex-Service men, is unequalled in the Midlands, and has been chosen for international trial games. Then there is the club-house, with its theatre and dancing hall, its billiard-rooms (there are six full-size tables), its dining-rooms, rest-rooms, gymnasiums, and so forth.

The group of works at Witton is only one of many similar groups owned by the G.E.C. not only in Birmingham, but up and down the country. For instance, there are the "Osram" Lamp Works at Hammersmith, and the Fraser and Chalmers Engineering Works at Erith.

We are all "listeners-in" to-day. Great success has been achieved by the G.E.C. with their well-known "Gecophone" receiving-set, made at the extensive telephone works at Coventry associated with

[Continued overleaf.]



THE CHIEF EVENT OF THE PRINCE'S VISIT: H.R.H. INSPECTING 700 EX-SERVICE MEN EMPLOYED BY THE GENERAL ELECTRIC COMPANY AT WITTON.

Photograph by Topical.

## Bathroom Refinement

The Bathroom Luxury is now making rapid strides, and is one of the furnishings of a Household. The introduction of Cameo Fittings, which consists of Hard White Enamel on heavy metal fittings, give a tone of Sanitary Refinement. Fittings are complete with screws.

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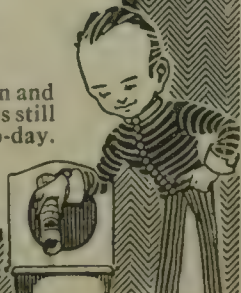
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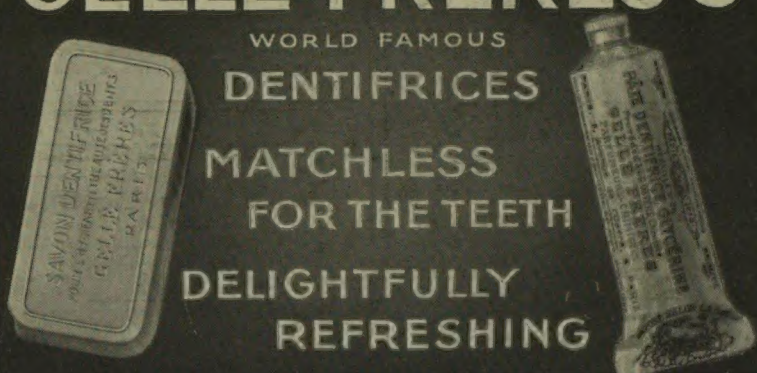
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The British Institute of Industrial Art, which has recently concluded arrangements for co-operation with the Design and Industries Association and the Civic Arts Association, is arranging exhibitions in London and the provinces later in the year. With the consent of the President of the Board of Education, the London exhibition is to be held for the second time in the North Court of the Victoria and Albert Museum, from Sept. 10 to Oct. 20. Particulars with regard to exhibitions and other branches of the Institute's work may be obtained from the Secretary at the temporary address—16, Grosvenor Gardens, London, S.W.1.

## THE PLAYHOUSES.

### ELEONORA DUSE IN TWO RÔLES.

WHEN Eleonora Duse interprets a part, she takes, often enough, what appeals to her from it and discards the rest, adding something from her own impressive personality, but travelling away from the author's intention. It was so in the past that she treated Mrs. Tanqueray and Magda; the creatures she fashioned out of these heroines might be more sympathetic, less localised types of womanhood, but they were certainly not the Paula or the Magda of the text—phases of their character were slurred or blotted out. She effects the same sort of sea-change in her handling of Mrs. Alving in "Ghosts" at her New Oxford matinees. Gone is the resentment of the widow at her dissolute husband's sins; gone is the bitter mockery with which Ibsen's heroine meets the commonplaces of Pastor Manders; gone, too, are the fighting spirit and the mood of desperation bordering on cynicism which the playwright plainly indicates. Signora Duse's Mrs. Alving is all resignation, all maternal solicitude, all monumental grief; we miss the rebel side of the woman, her resistance to the fate which compels her to watch the growing madness of her son; hers is a performance instinct with beauty and tenderness, but these qualities are achieved at too much sacrifice. Far different is the effect she

produces in "Cosi Sia," where a mother's love and a mother's sorrow are the undiluted elements of the play's story. In such an atmosphere, in Italian surroundings, with simple and poignant emotions which find an answering chord in the actress's art and experience, she is irresistible and transports us out of ourselves. We ask no questions, raise no objections, make no reservations here.

### THE GUITRYS AT THE NEW OXFORD.

The Guitrys, father and son, and Yvonne Printemps have been appearing, all three of them, during the past week, in Sacha's audacious trifle, "Le Veilleur de Nuit," and, say what you may of the naughtiness of the play's theme, criticise the piece as you may on its technical side as a mere exercise in improvisation, there is no denying that it fits its three principals with piquant parts and serves as a delightful vehicle for their different styles of acting. As the elderly philosopher who surprises the young woman for whom he has provided in a young man's arms, and calmly talks over the business of transfer instead of adopting a policy of violence and anger, M. Lucien Guitry has a character in which both his humour and his phlegm obtain excellent play; while Sacha as the seducer turned indignant moralist, and Mlle. Printemps' air of bewilderment in the rôle of the girl whose future is discussed and settled so blandly, furnish spectacles which provoke uncontrollable laughter.

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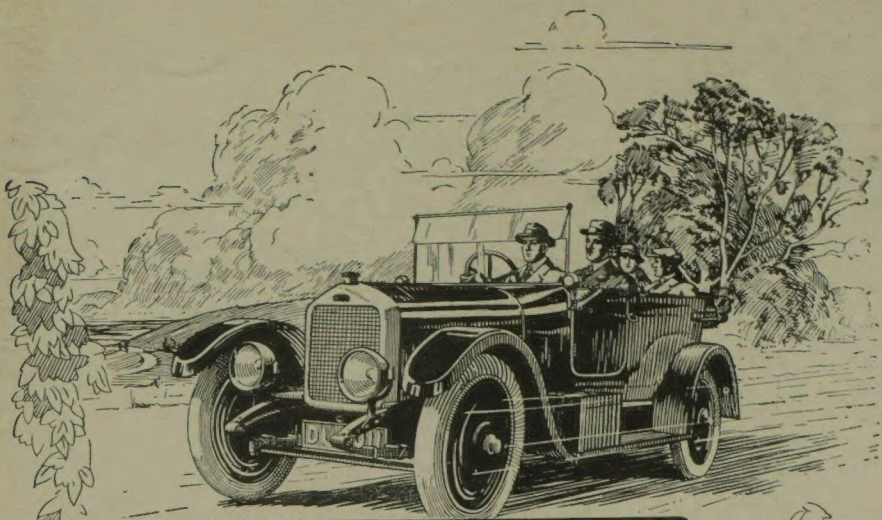
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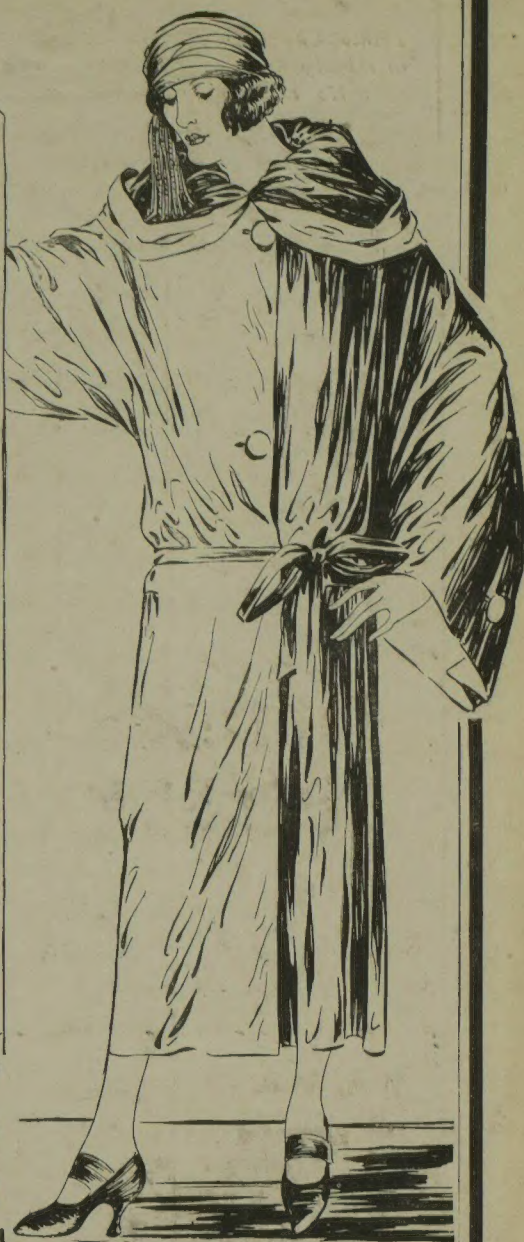
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